Bright Lights
Ann Calfas reviews the new Michael J. Fox movie in Arts.
page 12

Bands at Middlebury
A special close-up of the campus music scene.
page 11

LAX Victory
Midd men's lacrosse stomps on Amherst.
page 15

The Middlebury Campus

Established 1905 | Middlebury, VT | April 22, 1988 | FREE

Miss Vermont 1987

Susan Bora being crowned Miss Vermont 1987. *photo by Erik Borg.*

Lindholm named Dean of Students

By Tom Chambers

Associate Dean of the College Karl Lindholm will replace Erica Wonnacott as the new Dean of Students on July 1. Lindholm was chosen from a field of over 250 candidates who applied for the position.

The Search Committee for a new dean, composed of Provost Bruce Peterson, Dean of the College John Emerson, Assistant Music Professor Susan Cook, and Erin Fanning '88, began looking for a replacement for Wonnacott around Thanksgiving. The process began by advertising for the position in The Chronicle of Higher Education. The field was then narrowed down to four candidates who went through a rigorous interview process.

Dean Emerson said that "each candidate met with about thirty people, including six to eight students. We took the input from these people very seriously in making our decision."

The candidates were also interviewed by President Robison. The process was delayed several weeks because he had to undergo "jaw surgery" according to Dean Emerson.

He added that the search for a dean was "a long and involved process with many well qualified candidates."

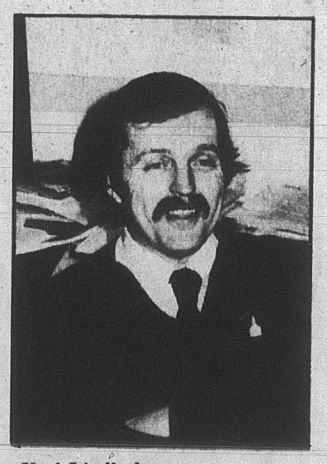
Lindholm received his B.A. from Middlebury in English literature in 1967. He then received his M.A. and Ph.D. from Case Western Reserve University in 1976 and 1982 respectively. Both of these degrees were in American Literature.

Lindholm has served as Assistant and Associate Dean of Students, and Associate Dean of the College at Middlebury. Among his duties has been serving as the Study Abroad Coordinator.

Before coming here he taught English for eight years at various secondary schools across the country. He is now an Assistant Professor of American Literature.

Present Dean of Students Erica Wonnacott had high praise for Lindholm. "We have worked together so long and so closely that I know he is well qualified for this job." She indicated that his move would not cause too much of a stir in Old Chapel, since "... all of the deans are familiar with each others' jobs and many of our duties overlap."

She felt that Lindholm's familiarity with the College and the way it works will be a big asset. "Karl has worked extensively with security, athletics, and programs abroad. His knowledge in these areas is probably better than my own. He already knows how things work, so he won't have to learn a lot of new procedures like someone from outside would have to."



Karl Lindholm

She also expressed her willingness to help Lindholm if he has any questions in his new role. "I am only a phone call away," she said.

Dean Lindholm seemed optimistic about the prospect of

(continued on page 4)

The Politics of Preening

Four College women enter Miss Vermont Pageant, inciting questions concerning sexism and scholarship

By Dwight Garner

Each September the Miss America Pageant, beamed live from Atlantic City, is viewed by over 75 million Americans. That's a full one-third of the potential viewing audience. Only the Super Bowl is a bigger draw.

And each September the debate begins anew, at least among people I know: How do we deal with our feeling about it? Some boycott on principle. Others watch, perhaps secretly, with a little more envy or longing than they'd like. And there are those who wouldn't miss it for the world, if only to fill their kitsch quota for the week (it's as good as five episodes of *Green Acres*). Even Susan Brownmiller, the feminist, admits to a "morbid curiosity" about the spectacle.

For many people it can be a surprisingly tough call. Some women, for example, who would hoot Phyllis Schlafly from a stage and go out of their way to force a pink Mary Kay Cosmetics Cadillac onto an off-ramp aren't sure what to make of their feelings about the pageant. Or, they're sure of what to make of them, but...well, you know...

It's good television?

Last year over 80,000 young women, ages 17-26, entered the Miss America pageant. Judges looked at them and listened to them and appraised them on this scale: 50 percent Talent, 25 percent Personal Interview, 12.5 percent Evening Gown and 12.5 percent Bathing Suit. Those few that moved on to the national level signed an agreement designed, it seems, to prevent "embarrassments" further down the road. The most notable past embarassment, if we leave Bess Myerson out of this, is Vanessa Williams, who won in 1986 only to relinquish her crown when revealing photos of her and another woman appeared in Penthouse magazine.

The agreement that Atlantic City-bound contestants signed, and will sign this year, affirms, among other things, that the contestant has never: 1. been married, 2. had a child, or 3. been involved in an incident that smacks of "moral turpitude."

In the South, beauty pageants are a huge, perennial industry — someone's got to provide the often tailor-made gowns and bathing suits, and there seems to be a growing industry that provides schmaltzy "backing music" for the contestants who sing. And growing legions of young women travel from pageant to pageant, and from state to state, in search of better odds.

In Vermont, the competition isn't cutthroat. On May 7 about 15 women will gather, with their chaperones, in an auditorium at Middlebury Union High School to vie for the 1988 Miss Vermont title. (According to Dean Erica Wonnacott, pageant officials have long pushed to hold the pageant at the College, an idea that hasn't gotten very far with her. At stake: a chance to lobby in September for the greater glory of Vermont.

Among those 15 women will be four Middlebury College students.

That Jennifer Walters '88, Julia Foote '88, Delilah Poupore '89, and Jennifer Rothschild '90 are competing in the pageant isn't unprecidented. Middlebury students have entered before. One, Julie Lambert '87, won the contest in her sophomore year.

But never before have so many Middlebury women competed. The new popularity of the pageant has raised some questions among students and faculty about what it means to be Miss Vermont — or Miss Anything — in 1988, and about why anyone here would want to participate in a ritual that seems impossibly, egregiously sexist.

(continued on page 5)

Administration and Staff Council ready constitution for ratification next week

By T.S. So

The Administration met with the Staff Council's Executive Committee Friday to iron out the last details of the Staff Council's new constitiution and, according to members of the committee, the constitution should be ready for mailing to staff members next week before a ratification vote is scheduled.

The only item still undecided is the role of the ombudsperson, which should be settled during what is hoped to be the final meeting on Monday. Dorothy Pistorius, an Executive Council member, sees the ombudsperson as a full-time position to be filled by a professional trained to deal with "human relations in the workplace." The ombudsperson would also serve as a direct liaison with President Olin Robison, but would be without any power to negotiate. According to Pistorius, the staff members do not seem to want to give their liaison negotiating power.

The liaison, up to now, has been College Treasurer David Ginevan.

It is unclear what the Administration will propose in Monday's meeting. President Robison and Ginevan, who have been handling the matter for the Administration so far, were unavailable for comment.

Under the new constitution, the College will fund the Staff Council's various expenses, such as refreshments for meetings and postage for mailings. The Committee ran into difficulty when wording the clause; according to Pistorius they wanted to avoid implying college "ownership" of the Council. The constitution also allows the council to meet occasionally with the Board of Trustees.

When the constitution was nearing completion, the Executive Committee had it looked over by a lawyer who helped rephrase certain parts.

Back in January, the constitution was predicted to be completed by mid-February. According to Robert Peskin, another committee member, "It took us longer than expected to draft the revisions."

The process of drafting the new constitution started in November, when the Executive committee began meeting about twice per week. Many other meetings also took place among the individual sections of the Staff council, and March saw large open sessions to discuss the constitution. According to Peskin, it was all for the sake of thoroughness.

Pistorius, who was in favor of the push to unionize, said she was "disappointed" that there would be "no basic reform across the board." But she added that since the Local-200D of the SEIU will be monitoring the situation here at Middlebury, she felt certain that progress will happen.

(continued on page 4)

Rebates for living off campus raised to $3,000 per year

By Katie Schiller

For the past several years, students have complained about reimbursement for living off campus. This past school year, a student choosing to live off campus would receive $460 for room and $520 for board per semester, or a total rebate of $1960 for the year. Financial aid students were essentially excluded from the possibility of living away from campus.

Recently a decision was made by Dean of Students Erica Wonnacott, Dean of the College John Emerson and Frank Kelly, director of Residential Life to raise the rebate to $3,000 for next year. The official break down of room and board has not yet been decided.

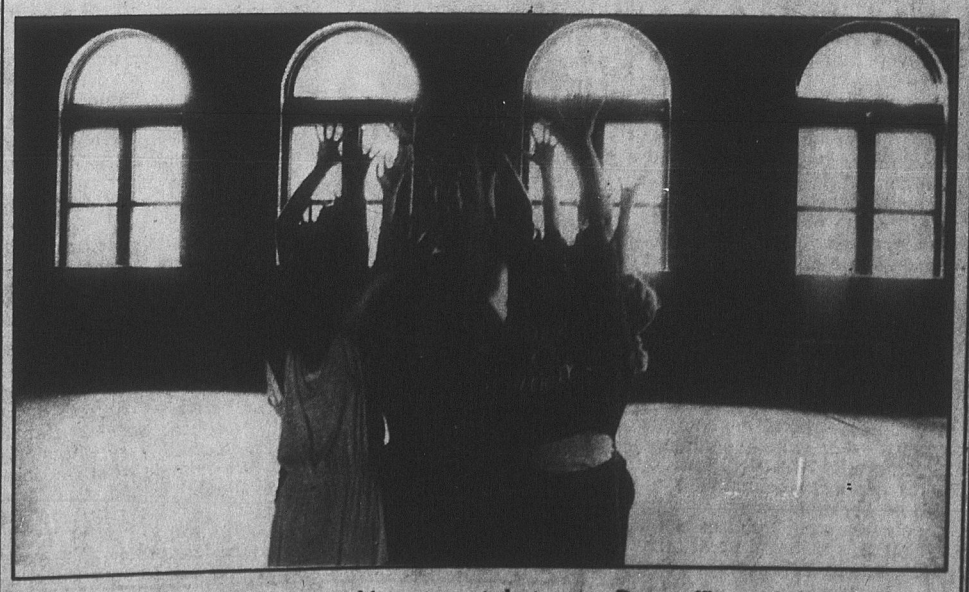
"It's impossible to live on $1,960," explained Heather Gaudreau, Administrative Assistant to the Dean of Students Office. This new change should open up the option of living off campus to a wider range of people.

In the past, the rebate for those choosing to live off campus was not rising as fast as the tuition costs. The increase from the 1986-1987 school year to this year was $63 per semester. The year before that was $62 a semester.

The decision to increase the amount of the rebate does not, however, mean that there will be more people allowed to live off campus. As Dean Wonnacott was quoted in the November 20 Campus, this is a "residential college and it's important that students live in and participate in the community here." There will remain a limit of roughly 60 students granted the opportunity to live off campus. This number does not include married or special students. The selection process will still be on a basically first come first served basis.

"It's about time," explains Dean Wonnacott in reference to the raise in the reimbursement. "We've been trying to do this for years. The money we were giving back previously was out of line."

Celebrating McCullough



Because McCullough will be renovated into a new student center, Dance offices and classes will move to Gifford lounge. See story page 2.

Alcoholism and Drug Abuse discussed by Alumni panel

By Page Dickinson

Returning to Middlebury 12 years after her graduation, Carole remembered herself joking with a friend one morning in 1976 that she had "killed a few more brain cells" at a party the night before. Coming back on Sunday, however, Carole could proudly say she was "thinking healthier."

Carole was one of six Middlebury alumni who participated in a panel discussion on drug and alcohol abuse Sunday afternoon, sponsored by the Student Drug and Alcohol Information Service. The six told the stories of their addiction and their experiences at Middlebury and conveyed a message of hope and help to students.

Nick, '85, described himself as a recovering alcoholic and cocaine addict. He began using drugs and alcohol in high school, he said, and was an abuser by his graduation from Middlebury. In the spring of his senior year, he called his parents to admit his cocaine problem after dealers on campus refused to sell to him because he owed them money. Nick was $6,700 in debt.

Ron, '77, was an alcoholic when he first came to Middlebury, and his problems "picked up" here because "I had none of the controls of home," he said. The more he drank, his self-pity and self-hate increased. The "progression was tearing me apart inside," he said. "The ticket to my career was going ... I was lost."

Cheryl, '72, was not a heavy drinker at Middlebury, although she used drugs. After her graduation, however, she began drinking daily at the restaurant where she worked, and continued to do so after opening her own restaurant. She drank "to escape feelings," she said. "I was not at home in my own skin."

Alcoholism is a disease, said Cappy, '68, "not a function of intelligence." Coming from an alcoholic family, "all I innocently did was pick it up," he said. "I didn't cause it and I can't cure it." He didn't know he was an alcoholic at Middlebury, "I thought alcoholism was a moral issue, not a disease."

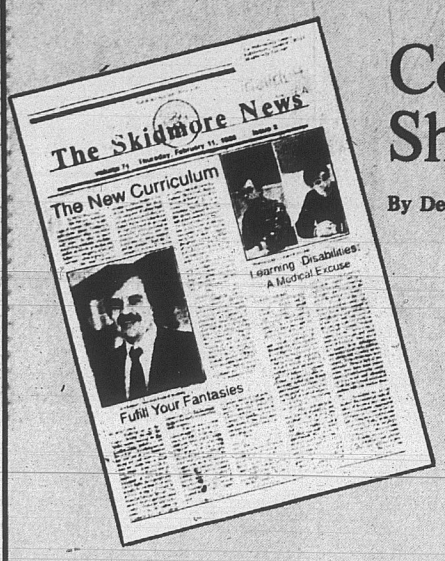
Carole echoed Cappy's thoughts. "We weren't conscious of the words alcoholic and alcoholism [in the 70s]," she said. "Alcoholics were old men on the streets of Boston, not girls like me."

Most alcoholics do not realize or accept the fact that they have a problem. Jon, who hopes to graduate in January, found himself in a hospital in Boston last February when he awoke from a coma "from which I should not have emerged," he said. The day he was released from the hospital, he smoked marajuana. "At that point," he said, "it was not a sign I was an addict, just a sign I was going to deal with my problems."

Nick thought his problems were over when his debts were settled, he said, although he continued drinking and was "drunk" just about every night" of his last months at Middlebury. He began using cocaine again and entered what he termed a "quick downward spiral." Nick entered rehabilitation after "hitting rock bottom."

(continued on page 5)

NEWS



College Shorts

By Debra S. McConnell

Bennett attacks Stanford Curriculum

William Bennett, US Education Secretary, has launched an attack against Stanford University's broadening of its Western Culture curriculum.

According to the Boston Globe, Bennett called the university's decision to include programs on women and racial minorities as part of its requirements for the new Culture, Ideas, and Value program "an unfortunate capitulation to a campaign of pressure politics and intimidation."

Stanford President Donald Kennedy said the secretary was "either ill informed or irresponsible."

The one-third minority enrollment at Stanford partly accounts for the discontent with the present curriculum, based on a white, European body of knowledge.

Homosexual Discrimination at UVM

University of Vermont officials are investigating two alleged acts of discrimination against homosexuals at the school.

The probe was prompted by a letter from two gay students to the administration about the incidents. The first incident is said to have involved the spray-painting of the words "kill queers" on a car outside a fraternity house where two homosexual students had planned to address a class on human sexuality. The second allegedly occured when the same words were painted on a "party bus" taking Lambda Iota fraternity members to Florida for spring break.

The university wants to determine if students violated clauses in university policy concerning sexual harassment and discrimination based on sexual preference, according to the Associated Press.

Rutgers samples students for AIDS

Rutgers University has been testing its students for the AIDS virus as part of a nationwide government program examining how widespread the epidemic is on college campuses, according to an article in the Boston Globe.

The anonymous testing was coordinated at the federal Centers for Disease Control in Atlanta and will take place at 19 other colleges and universities.

Doctors at Rutgers will collect samples from the first 1000 students who come to student health centers for any blood work. The samples will be marked only with the students' age, race and sex. Signs have been posted at the health centers notifying students of the testing.

Vermont News

Marlboro College Struggling

Marlboro College is "at risk," says David Reisman, a professor emeritus of sociology at Harvard University who has been associated with Marlboro since it opened.

Marlboro College is located in the dense woods of Potash Hill in Marlboro, Vermont. It has a current enrollment of 230 students— the most since its establishment in 1946.

Professor Reisman told the *Boston Globe* that Marlboro has "been in rocky shape any number of times," and that "its just extraordinary that it still exists." This is not surprising, given that the college has a minimal endowment, very little financial alumni support, and tiny faculty salaries.

Over the past few years, as other colleges have turned to aggressive recruiting, Marlboro has seen a sizeable decline in its already tiny enrollment. Similar "alternative" New England colleges, like Windham and Franconia, folded under the pressure.

Last year, Marlboro decided to enlist the help of Admissions director Wayne Wood in an effort to boost enrollment. Rather than change the substance of the college, he recommended that they change their presentation. According to the *Boston Globe*, he told the college to "get into the 20th century." At that time, the college had no recruiting or systematic admissions process. "I think I used two nasty words," Wood said, "one was 'sell' or 'marketing' and I may have used the word 'product' in relation to our education. There were faculty members who were very, very upset." Nevertheless, the college acquired a new computer system, a toll-free phone line, and new brochures. And last fall, Marlboro's entering class boasted 75 students, the most ever.

Minor League Mariners open season

Vermont's minor league baseball team, the Mariners, had their first game of the season last week in Centennial Field. Attendance was a mere 2,276 but that was enough to give p.a. announcer Geoff Belzer a severe case of the opening day jitters. According to the *Burlington Free Press*, he misidentified several of the Mariners and mispronounced the names of several others. Belzer also failed to explain the presence of a gorilla on the field, who presented manager Rich Morales with a bouquet of balloons.

Fortunately, Morales' players fared better under the pressure than their announcer. They defeated the Albany-Colonie Yankees 6-0.

Burlington Mayor Sanders to Wed

Last week City Hall announced the engagement of Burlington mayor Bernie Sanders to his longtime girlfriend Jane O'Meara Driscoll, director of the Mayor's Youth Office.

According to the *Vanguard Press*, Sanders proposed in the parking lot of a Friendly's restaurant. The bride-to-be calls herself "an old-fashioned girl". She said the wedding would take place on May 28, and would be "big". The couple may hold the ceremony in City Hall.

Dance Department celebrates McCullough in preparation for move to Gifford

By Jodi Mitchell

The Department of Theater, Dance and Film is currently celebrating McCullough "in honor of the place, the work, the people and the fun that has gone on during McCullough's latest incarnation as a creative space" as they prepare to leave the building for a new location in Gifford.

The McCullough celebration began last weekend with a faculty concert by Andrea Olsen and Penny Campbell and continues with a student concert today and Saturday. Other activities include open improvisation hours on Wednesday, April 27 and open classes on Thursday, April 28.

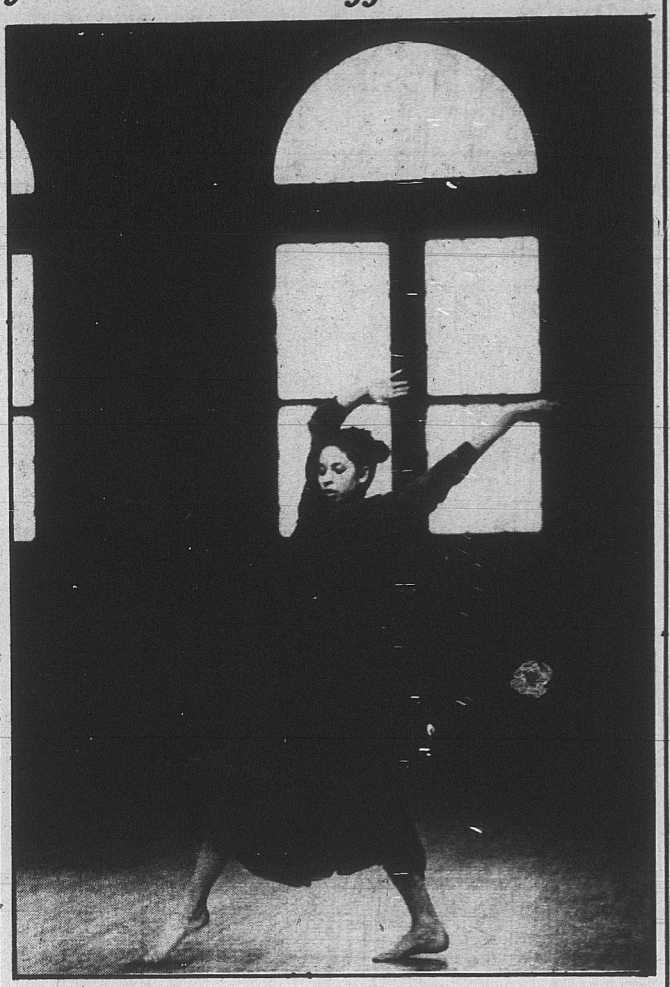
The celebration ends with the perfomance of The Dance Company of Middlebury on May 6 and 7, created in McCullough, but performed in Wright Theater.

A photo exhibit by Erik Borg portraying the history of McCullough through photographs of past registrations, parties and performances is ongoing.

"We love the space so much," Assistant Professor of Dance Andrea Olsen said. "We wanted to create work especially for it." Her Introduction to Modern Dance class created dances in all spaces of McCullough in honor of the building.

For the next two years the Dance Department will be located in Gifford while McCullough is being transformed into the new student center. The school will be renovating the Gifford classroom and lounge to provide adequate space for the Dance Department, and will install new dance floors, mirrors and barres.

Dance Department offices will be located on the bottom floor of Gifford and performances will take place in Wright Theater next year.



A Middlebury dancer using the McCullough facilities *Borg photo*

The Dance Department will move to its new permanent spot upon completion of the new arts building, projected to be complete by 1990. The new building will house the Theater, Dance, Music and Art Departments and will include performance space.

Although it is difficult to leave McCullough and the warmth and space it provides, Olsen sees the move forward as positive. "One of the things about being an artist is being adaptable," she said.

By celebrating the departure from McCullough, Olsen said, the change will seem less abrupt.

Student Government reissues call for off-campus interviews by CIA, Armed Forces

By Antonia deVegh

At their last meeting, the Student Government Association passed a resolution concerning an issue characterized by some to be a contest between "advocates of ethics in government and proponents of freedom of expression." Their decision, if adopted, bars any organization whose policies do not conform to the College's anti-discrimination statement from using College facilities for the interviewing process.

Such organizations are permitted under the resolution only to use College facilities to hold information sessions and for publicity. As in the past, the organizations will be required to give a letter of explanation concerning their policies and must be prepared to hold a public discussion/ debate on them.

This proposal is identical to the one offered by the SGA and recommended by the Community Council last year, which was ultimately rejected by the Administration. However, it does reflect wishes articulated in a faculty meeting in December in which, by a vote of 60 to 23, the same action was suggested.

The President will take the SGA's resolution and the Community Council's recommendation on this issue to a Board of Trustees meeting during which the College's official but not neccessarily permanent policy will be determined.

SGA President David Van Luven limited the meeting's discussion to the discriminatory policy of organizations which wish to recruit on campus and fail to adhere to the College's equal opportunity statement. This distinguished the debate from a broader one last year that addressed alleged human rights violations committed by several organizations so characterized.

Steve Johansson, director of Career Counseling and Placement, then proceeded to give a brief explanation of the statement all organizations wishing to recruit on campus must sign which indicates conformity to federal laws. A proviso in that statement requires organizations whose policies do not conform to the College's Equal Opportunity Statement to provide a letter of explanation for the disparity and, if requested by members of the College community, to hold a public forum.

In his speech delivered at the meeting, Student Advisory Committee member Chris Hawkins reminded the representatives to preserve "reason and discretion" in the debate that has been characterized thus far by controversy and dissention. He stated that although "both sides value ethical government and freedom of expression, the difficulty lies in the sudden tension between the two." He maintained that "in order to guarantee one good, the other is going to have to give way."

Another motion presented at the meeting called for Career Counseling and Placement not to publicize, schedule or set up interviews for those organizations that do not conform to the College's Equal Opportunity Statement.

The most extreme measure proposed would have prevented those organizations from having information sessions on campus without the specific invitation of a department or campus organization.

Both of these proposals were not approved.

Both sides of the debate 'value ethical government and freedom of expression. The difficulty lies in the sudden tension between the two.'

Declassified Data: Ugo Skubikowski

Some insights into Ugo Skubikowski as provided by himself

Name: Ugo Skubikowski
Position: Associate Professor of Italian; Chair, Spanish and Italian Departments
Height: Contracting
Weight: Expanding
Shoe Size: One size fits all
Allergies: Yard
Favorite food: Neapolitan cuisine
First choice dinner: Fresh seafood, simply prepared
Nighttime snacks: A good dinner
Favorite drink: Dry Italian white wine, chilled
Current reading: Dante class papers; *Strategic Interaction* (subtitle: *Learning Language through Scenarios*)
Favorite Books: *The Unbearable Lightness of Being*
Favorite television show: Reagan press conferences, Jimmy Swaggert
Favorite movie: *Aguirre, the Wrath of God; The Maltese Falcon*
Favorite actor/actress: Klaus Kinski, the Marx brothers, Elsa Lanchester, Ronald Reagan(in serious roles)
Favorite song: *E lucean le stelle*(aria from Tosca)
Favorite musical instruments: electric and acoustic bass, violin
Favorite performers: Fabulous Thunderbirds, Pino Daniele, Salvatore Accardo, Jack Bruce.
Favorite time of day: early morning
Favorite vacation spot: Amalfi; Italy in general
Pet peeves: People who ask, "What can you do with Italian?"
Kind of car driven: White rabbit
Favorite sport: Table soccer, because I can play it
Personal heroes: Dante, Machiavelli, Bernie Sanders
Why you do what you do: 1) everyone should study the Italian contribution to civilization; 2) I get paid.
Greatest problem currently facing Middlebury College: Creating a more heterogeneous academic community.
Favorite course taught: Advanced Intermediate Italian at the Italian School last summer.
Best part of academic life: Starting a new class of Beginning Italian every year, and watching students grow and graduate.
Most frustrating part of academic life: Juggling priorities
Best memory: Spring in Washington D.C., 1971.
Most difficult part of academic life: First years as Dean of the Italian School

Deans discuss recruiting policy

discussion comes in wake of attempted assault

By Sharon Harper

Following up on an attempted sexual assault incident in Febrauary involving a high school recruit and a Middlebury College woman, deans met with Football Coach Michael Heinecken and other football staff members to discuss recruiting policies.

"The Administration has looked very carefully into this incident and determined it's a problem larger than the athletic recruiting," said Heinecken.

"What created the incident is a much larger problem and that is alcohol abuse," he said.

The male aggressor was intoxicated at the time of the assault and, according to Heinecken, "He does not remember the incident. That points to the bigger problem."

The recruit was staying with a football player in Battell for the weekend and became drunk at a hall party held there. In a compromise between what the victim of the assault has requested – that no disciplinary action be taken against people responsible for the party in Battell – and what the deans think is appropriate disciplinary action, Dean Lindholm will hold an "avuncular conversation" with members of the hall and discuss the implications of alcohol abuse and sexual assault.

'The problem is larger than the athletic recruiting'

Deans suggested that recruits stay with upperclassmen as well as freshmen to combat underage drinking. According to Heinecken, recruits stay with upperclassmen occassionally, but "we will never eliminate using freshmen for reasons having to do with numbers and enthusiasm. You can't ask someone to open his doors to recruits for four years."

Lindholm wrote to the high school senior informing him of the allegations that have been made against him. A copy of the letter was sent to the student's high school.

They young man did not respond to Lindholm's letter but Heinecken spoke with him on the phone. "I informed him of what had happened as a result of his actions," said Heinecken. The two discussed alcohol abuse and ramifications concerning sexual assault.

After the dean's reviewed the incident in full, Lindholm wrote a second letter to the student making it clear he was not welcome on campus.

The student was an applicant for admission to Middlebury College at the time of the incident. According to a source within the Administration, he was not admitted to the College.

Panel examines "Quality and Equality in College Admissions"

By Kirsten Keppel

"We have to pass a much harder test than the SAT, and it has nothing to do with filling in the blanks, except perhaps the blanks in our own thinking," said Richard Mills, Commissioner for the Vermont Department of Education, in a symposium on "Quality and Equality in College Admissions" on Monday evening in Dana Auditorium.

The symposium focused on the role of standardized testing in the college admissions process, minority access to colleges, and diversity in college populations. President Olin Robison moderated a panel composed of Mills, Dean of the College John Emerson, and Judith Liskin-Gasparro, Lecturer in Spanish and a former senior examiner and test development consultant in foreign languages at Educational Testing Services.

At issue here are the basic educational inequities inherent in our society.

Keynote speaker Donald Stewart, President of the College Board, spoke on the influence of College Board admissions tests on secondary school curriculum and "the preparation of students for higher education opportunities."

"At issue here are the basic educational inequities inherent in our society," Stewart said. "Those who are most dependent on our schools, the minority and disadvantaged, are the least well-served by them. We know this form a variety of educational indicators, not the least of which is their performance on the SAT."

He also expressed concern over Middlebury's recent decision to allow its applicants to submit 5 Achievement test scores instead of SAT scores and 3 Achievements. "You're missing a middle range of students that could be very helpful as you seek diversity in your admissions," he said. "I urge you, Mr. President, to reconsider. I think you're narrowing your field, for selection purposes, more than you ought to."

Stewart cited a "shared concern of improving access to higher education of quality for all students" and specific issues of test preparation, school and institutional quality, and the influence of admissions tests on curriculum and instruction as "issues that have been central to the College Board's mission throughout its history." The symposium, he said, was "a chance to grapple with and sort out the important issues of quality and equality in the overall admissions process in American education."

He made 7 propositions defending use of the SAT and Achievement tests as "exerting a positive influence on the nature of curriculum and instruction in our nation's schools," although as "high stakes" tests requiring students to "recall specific facts or apply discrete skills serve no beneficial purpose in education."

"While teaching to the test is hardly a new phonomenon," he said, "it is more prevalent today as a result of the increased amount of accountability. The recall of specific facts and the application of discrete skills generally exerts a negative influence on curriculum and instruction."

"The beauty of the SAT and the Achievement tests of the College Board is that they do not ask for the recall of specific facts, nor do they ask for the application of discrete skills that simply can be memorized by students. What is measured by the SAT and the Achievement tests may be harder to teach and learn than specific facts and discrete skills, but in terms of long-term educational value, there simply is no comparison."

He also cited "unequivocal evidence" of a pattern between "working hard in school and SAT scores." Students with A averages in high school have average total SAT scores of 1088, those with B averages have total scores of 882, and those with C averages have combined SAT scores of 760.

The increasing demand for SAT preparation courses will be "directly proportional to the perceived importance of the test results," he said, "and will be independent of what the test purports to measure and independent of the effectiveness of the preparation."

"One parent claiming a score increase of 200 points on the SAT as a result of 'special preparation' or 'coaching' is sufficient to sustain an industry," he said. "Never mind that when the same commercial venture conducted its same course at Deerfield Academy, the results indicated that those who participated in the coaching course did no better on retesting than those who did not take the course."

As for Achievements, Stewart proposed that they predict college success better than the SAT at institutions like Middlebury, whereas the SATs "generally predict college success equally well for all institutions and students." He said that at Middlebury the Achievements probably predict freshman grades better than the SAT. "The reason has everything to do with the fact that the Achievement tests are more difficult than the SAT," he said. "Middlebury has the luxury of selecting a freshman class from a very able set of applicants who score very high on the SAT. In this case, the Achievement tests...provide greater discrimination among Middlebury's applicants."

However, he also said the SAT, Achievement, and ACT tests are the only tests that represent unchanging standards of performance. "At a time when public confidence in our schools is at an all-time low," he said, "there has been increased demand on the SAT as a measure of accountability. The educational shame is that we have to wait until students are 17 to document our failures."

But eliminating tests such as the SAT "is an action that would help make sure that progress toward the goals of quality and equality for all remain both unknown and unknowable," he said.

'While teaching to the test is hardly a new phenomenon, it is more prevalent today. . .'

Former ETS test development specialist Judith Liskin-Gasparro questioned whether the effect of the tests is "a positive one" as only the nation's highly selective colleges require them for admission. "The supposed 'uplifting' effect of the Achievement tests is simply not felt" in the majority of

(continued on page 4)

Hertzberg: 'Better a bad peace than a righteous war'

By Tom Urban

Sunday night marked the first annual Hannah A. Quint lecture in Jewish Studies. At 7:30 p.m. Professor Arthur Hertzberg, World Jewish Congress vice president and a professor of religion at Dartmouth, gave a dynamic explanation of the conflict between the Israelis and the Palestinians in the Middle East. He also provided us with his own personal view about what has to be done for peace to come to the Middle East.

Professor Hertzberg began his presentation to a packed Proctor lounge by saying "These are not easy days." He referred to many very recent events in the Middle East but maintained that he did not come to Middlebury to comment on the news. Rather, he would try to explain each side of the conflict and thus show us that they do not meet on any ground. Both arguments, given their specific set of verities, are completely in the right.

The fundamental premise behind the Israeli or Zionist argument according to Hertzberg, is not religion. The call for Palestine as the God-given homeland, a sense of powerlessness encompassed the Jewish community.

The rhythm of a Jew's life is on Jewish clocks, but almost everywhere Jews must live their lives on Christian clocks

Hertzberg conveyed this idea of helplessness by relating his experience while attempting to get his relatives out of Poland. The U.S. government had deemed Poles as "unfit for American stock." He fought against the attitude but was ultimately powerless to do anything about it. His relatives were annihilated by the Nazis. Hertzberg's point was that the Jewish arguments have little if anything to do with the Arabs. They do not simply disagree on a few points, they do not even have a basis for disagreement. He then went on to illustrate this point by outlining the Arab position.

The Arab position in a nutshell is "yes the Jews have had an awful history and yes the Christian west has done awful things to them but why should we be penalized for the Jews' misfortune?" The logical course for the geography in question would have given Palestine to the Arabs so why should that course be disrupted? Professor Hertzberg went on to show us how these two arguments which are indisputable given each of the starting premises no common ground for negotiation. He then went on to make some very concrete statements about a solution to the problem.

First of all war will not work. Military superiority will never be able to create peace. Second, with the advent of nuclear weapons in the Middle East, it is not a risk the rest of the world should be willing to take. Third, Palestine must split in two. A unified Palestine is not a realistic goal and should be abandon in the name of progress. Fourth, given the lack

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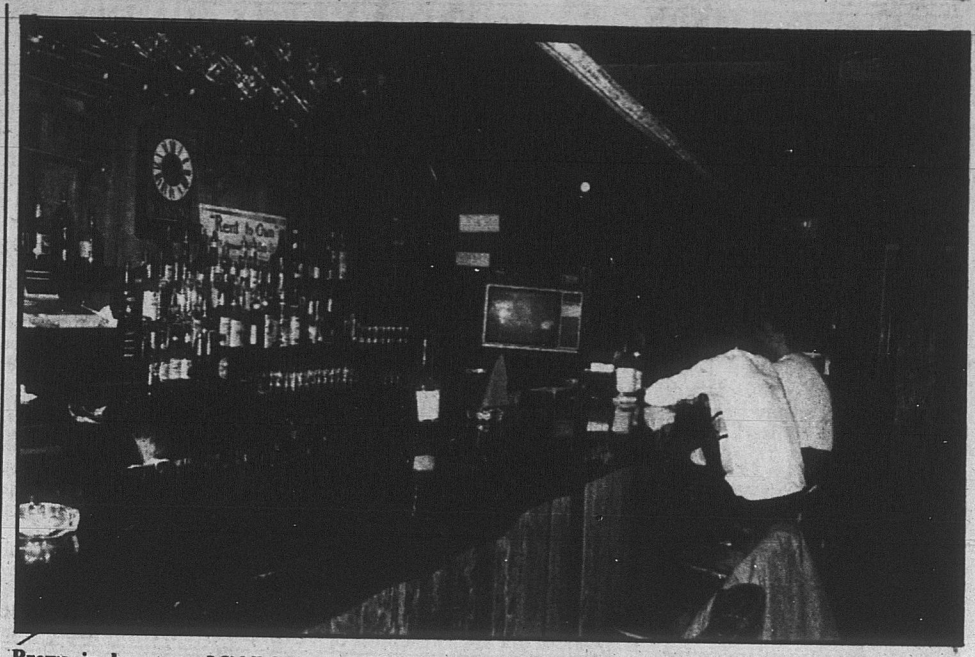

Brews, in downtown Middlebury, has felt the effects of the new drinking age. *photo by Karrie Ferguson*

Summer School promises Brew's reopening, plagued by 21 law

By Juliet Dulles

George Brewer, owner of the downtown Middlebury bar Brews, plans to reopen the bar/dance spot, in four weeks when summer school begins. The upstairs room of Brewer's establishment has been closed for "about a month and a half" as a result of diminished crowds caused by the rise in the drinking age. Since Brew's has been closed, Brewer has adjusted his operation to having private parties upstairs and keeping the bar open downstairs.

Brewer explained that the rise in the drinking age started to affect his business with what is now the sophomore class. "I saw a slight difference last year but [the lack of students] was much more pronounced by this September."

Brewer continued, "I think the College is making an effort to give more options to the students [because of the drinking age] — which is good." He added that he had tried a non-alcoholic night for the bar but it was not successful because the precentage of non-drinkers on campus was not high enough to make a good crowd.

Both the lunch room, the Park St. Pub, and the upstairs bar, Brew's, are now used for private parties which Brewer says are good because they are "legit and legal." He explained that if for some reason a student cannot register a party on campus she/he can come to him and arrange a private party. The bar will supply food and service or, he will find a caterer to do so.

Brewer does not, however, accept all parties. He described how one person called him up and explained that about 60 underage drinkers would be attending the party. Brewer said, "I had to refuse the party — I didn't feel I could control it. I've seen others try — it's very difficult."

Brewer does not have any plans for anything, like a mini-mall, as previously thought. When summer school opens, he will reopen Brew's and the Park St. Pub but he does not see any major changes in the future. He explained, "if local or college business gets down to some low point, then I will decide if it's feasible to keep the bar (Brew's) open. Hopefully, the lower bar, (the Brewery) will always be open."

Apparently having just the Brewery open does not pose any problems. Where there used to be 600 people on a Wednesday night, there are 75. Explained Brewer, "Juniors and seniors would come in and say 'Wow' but it's good business — we get a good mix down there." Unfortunately, it is clear that Brewer's establishment does not have the appeal it once had. Junior Melanie Friedlander, manager of the Undergraduate, commented, "I think that the social scene at Brew's is a big disappointment to the entire College community at this point because it no longer offers anything we can't get right on campus."

Computerized registration under consideration to ease hassles

By Debra S. McConnell

The days of Saturday morning registration, during which students crowd into McCullough and stand in long lines to find out if there is any room left for their names on class rosters, may soon be over. Middlebury College may soon join the majority of American Colleges and universities that have switched over to computerized registration.

Community Council discussed the possibility of computerized registration coming to Middlebury in its last meeting. Matt Caffrey, a student representative to the council, said that within the present system, students can make choices at registration. By talking to professors, students "know what they're getting into" before signing up for a course. Gary Towne, a faculty representative agreed, saying that for students, it is "important to get to know the department." Michael Kraus, another faculty representative, believes that the lack of a computerized system is a "nice benefit" that Middlebury is able to offer its students due to its size.

Dean Emerson said in a telephone interview that he does not yet know much about the computerized system and does "not want to prejudge it," but his instinct is "to be a little cautious about it." Emerson said he likes the "human element" in the present system that makes Middlebury more personal. There is a "need to explore, to discuss, and to look at the advantages and disadvantages" of a computerized registration before making a decision, according to Emerson.

(continued on page 4)

Student Government Association

Tuition Increases and Payment of Student Offices

Sunday, April 24
7:00pm
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TO BE CONSIDERED: Bill Harris

A professor's 32 year experience

This week I turn my column over to Bill Harris, who is finishing the last of 32 years as a Classics professor at Middlebury. I have had the opportunity to work closely with Bill in and outside of the classroom and I consider him the best teacher I have seen here. He has worked under three presidents at Middlebury and his observations over the years are not without significant value...

I, William Harris, being of sound mind and clear understanding, rather surprisingly after 32 years at Middlebury College, do make the following statements and allegations, which it seems right to make public at this point in my career - my retirement from employment as professor of Classics.

I came to teach here in 1956 at half my present age, hired by President Stratton in the St. Francis Hotel in San Francisco, with a warm smile and a firm handshake. Teaching five or even six courses at a time, I saw Classics revive after a long disappearance and attract highly intelligent students who generally went to graduate school (aided by our large cash prizes which subsequently disappeared) and became strong figures in teaching or other professions. During Stratton's presidency, I never regretted coming here. At his retirement, Stratton said he never regretted hiring me, and I gave him a steel sculpture instead of the usual five dollar contribution to a group gift, which I think he appreciated. Stratton was direct, unpolitical, uncharismatic, and completely honest in his rather isolated position of responsibility, the last of a breed of college leaders, it would seem.

The next president was different, was long on personality with a leaning towards tyranny; he who followed was short on personality and stayed removed from issues, out of the way of anything tempestuous; he played it safe. This is the probably normal course of events in colleges which finally realize that they are not really instituitions of higher learning,

Faculty members do have power, but our faculty shudders at the thought of using it.

but of higher tuition. When you are in the "Ed-Biz," there isn't much time for shilly-shallying with theories of education ... first things first, and actually last. Survival of the fiscally fit!

Over the years I have noticed a variety of things which seemed wrong or wrongheaded about Middlebury. Let me review my list with you in succinct terms:

Years ago a colleague who lasted only a few years remarked that "Middlebury has a low level of psychological contact ..." I have mentioned this to many faculty and students; all nod immediately, but it never became more clear to me than when I mentioned my old friend's comment to a professor who had known him and stayed on since that time. "Yes," he said, "I remember him well, sharp mind there ..." And he added a minute later, lucubratingly, "I wonder what he meant by that."

Middlebury faculty seem to have little sense of their own latent power. If faculty present an opinion firmly and unitedly, and are stonewalled, the deans scatter like seedpods, the president vanishes like a crimson of an autumn weekend, the heads roll. A professor at Wellesley told me that the faculty were dissatisfied with their retirement annuity projections, so they got the business manager removed and replaced him with someone who would give them the sum which they had their minds set on. Faculty members DO have the power, but our faculty shudders at the thought of using it; and since they have no history of helping themselves individually, it is not surprising that they have no intention of helping each other. Years ago an Assistant Professor, threatened with dismissal before we had a tenure policy, called his best friend, who said he couldn't speak with him under those circumstances. A "friend" sipping whiskey in my house conferred with his wife as to whether knowing me would hurt his tenure chances, and I never heard from him again. And when the President vetoed the Committee on Reappointment's(COR) tenure promotion of an Assistant Professor, recently the COR resigned, readjusted itself, accepted token guidelines for the future, and there was the end to it. But the COR is the final voice of the faculty on tenure; in forty years no president has ever gainsayed it, and surely the faculty should have been up in arms (Stop teaching, hold grades, reach the Trustees ... and get satisfaction or a new President!). Middlebury faculty simply do not stand up.

Nor do the students. Protest by students is infrequent and sporadic; nothing against the Vietnam War, nothing for the Kent dead, nothing for injustice towards faculty, least of all a word of protest about ridiculously low wages for staff who can be getting full-time wages and yet qualify, it is said, for food stamps. Like father, like son ... like teacher, like student. But if one asks why we have to have such unempassioned students, considering the fact that Middlebury has a great, long list of applications, that we are a fine school with a drawing reputation, then one might come to the conclusion that our admission policies are geared towards competent and passive student applications, that troublemakers are avoided, that thinking minds are not rated high. Some of us talked about this for years, but it is the voice of one crying out in the wilderness, even if you don't wear a camelhair coat and eat wild honey.

And then someone might ask: What about you? You haved stayed on, hence you are accomplice to what has transpired. And I reply: I have never knuckled under, said *yes* when I meant *no*, or considered "the consequences" when I was making a point. Winning the vote of the faculty on an issue of faculty rights many years ago, I endured frozen rank and salary for many years, but have never regretted speaking up and saying what I had to say. You must take your lumps, but you don't have to like it or be silent about it (I have at last made my peace with the College, under the rubric called Academic Herd Buy-out. It's something like government policy toward farmers, you agree not to milk, to teach, forever, and they give you money. Good deal!).

And then that last, difficult question: If you had it to do over again, would you go into teaching? That is a hard one, and I will have to take some time in answering it.

If one asks why we have to have such unempassioned students, one might come to the conclusion that our admissions policies are geared towards competent and passive student applications, that thinking minds are not rated high.

First of all, Middlebury and Vermont are wonderful places to live in, not so much for the scenery and autumn foliage, but for the things which are going on elsewhere which are NOT going on here. Talking with fine teachers at the elementary school about my nine-year-old son, seeing him hit his first ball with the Little Leaguers on a safe and friendly ballfield, walking downtown with the feeling that it is my home town although I've been here only thirty-two years ... it gives you the feeling that social life in a small town is lovely, and just like it was in the Thirties when I was a kid. But that is an illusion, and a dangerous illusion, especially for students, since life isn't like that out there anymore.

A young teacher planning to leave told me he didn't want to become one of the Middlebury professonial casualities. Some hibernate in their offices alone, some estivate at cocktail parties or on the golfcourse, some disappear into the woodwork. My young friend was right. Yes, get out!

And then I remember that long ago I was sure that the academic world was a place where you could freely speak your piece, say your mind, without fear of coercion; that in this mixed-up world the school and the teacher would be the bulwark against some of the corrosive forces of society, such as McCarthyism, and racial prejudice. We would be building bricks for a better world, and making it clear in every classroom that we were engaged in something important, that teaching was a "calling", a secular kind of ministry perhaps.

Now we realize that what goes on outside goes on inside that college gates. In a world in which we have false-promises of tax-reforms, insubstantial assurances for a reviving economy without major setbacks, windowdressing, fake course changes which we all know can do nothing, political chicanery and one-upmanship through our academic structure? If we accept Reagan's slim education and inept, if not dishonest, cabinet, why should we expect our College Trustees to be men and women of higher

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SAT debate continues

(continued from page 3)

public schools in urban centers, rural areas, and small towns. In these schools "the overwhelming majority of students apply to the overwhelming majority of colleges and universities that do not require the College Board Achievement tests for admission," she said.

"In all modesty, I became a top-notch multiple choice writer in my 10 years at ETS, and I think I exploited that testing form to the fullest," she said. "My conclusion is that they do their best job testing knowledge of facts and the ability to apply basic rules and principles, and they are at their weakest in testing creative and critical thinking, interpretation of written tests, high-level reasoning, and the ability to think divergently rather than convergently."

Although she sees Middlebury's new policy as "important symbolically" in sending a message to high schools, students and parents that "Middlebury's emphasis is on a strong and broad-based high school education,Liskin-Gasparro said, "I worry that it might well have, in the long run, a deadening effect on curricular innovation among high school teachers." She also noted that "the new policy is getting off to a slow start," as only one half of one percent of applicants for the class of 1992 chose the 5 Achievement test option.

Stewart agreed, saying "the SAT throws a far wider net of measure without a national curriculum." He compared the SAT to a "common currency" in a highly decentralized educational system. He expressed concern over reports from schools like Bowdoin that "the institution who rejects the SAT instead relies on a set of schools who produce a certain kind of graduate. Thus the wide net is being pulled back."

He spoke of "the rubric of affirmative action" as a "terribly inferior" asssumption that "minorities are not ready to do rigorous studies." He said he has experienced this assumption with his sons at Harvard. Although they had A averages in high school and high SAT scores, they have met with resentment form other students who think they are part of an affirmative action program. "I am so sorry that this has become a way in which institutions play it both ways, he said."

Refocusing attention away from aptitude and toward education acheivement will be a positive step.

Mills said, "if we really care about minorities, our job is not to worry about the schools they are coming from. I think we've gone beyond the issue of access. The real issue is the problem of retention, of admitting students and not caring what happens to them later, of not investing in the process."

"The questions we need to ask are: How are we doing now? How well should we be doing now? What will it take to get there? The last question is the fundamental kind of political question we should ask. It involves tradeoffs, a wililngness to face uncertainty, to forego some benefits to include others. We take the SAT as a measure of how well the schools, the states, and an entire nation is doing. We see it as a barrieer to access of education. We've elected to make the SAT a stand-in for how well we're doing and how well we ought to be doing. I think we should cool it off."

Dean John Emerson agreed that because of false beliefs about the SAT "it is quite possible that emphasis on the SATs in college admissions leads to poorer quality education in the nation's schools. Emphasizing the SATs fosters a perception among secondary school students, teachers, and guidance counselors that what matters most is innate. It is inevitable. It is unchanging. It is natural ability. These mistaken perceptions can do enormous damage," he said.

Emerson suggested that the College Board rename the SAT the General Scholastic Aptitude Test and that Middlebury simplify its standardized test requirements further by requiring 5 tests chosen form any of 2 SATs, the ACTs, Achievement tests and Advanced Placement tests.

"Refocusing our attention away from aptitude and toward educational achievement will be a tremendously positive step," he said. "It will shift our attention towards...the things we can change."

Robison also discussed a recent decision not to publish Middlebury's test averages. "I became convinced that all of us at colleges, especially those of us in the privileged group, are in effect publically performing for each other," he said. "We won't talk about it, but I'm absolutely certain that it's true. We're not going to do it anymore. We're not going to play that game."

Robison also said that a look at Middlebury history over the last 40 years shows that many of the "most successful" graduates had the lowest test scores. "I know it's true," he said. "I'm the fund raiser."

"We do make a special effort to recruit minority students, and students in a few categories," he said. "My hope is that our new policy will make us do more up-front."

Hertzberg faces reality:

Only hope for peace is through US and USSR intervention

(continued from page 3)

of common ground and the ability of radical forces in both camps to block a compromise, Hertzberg feels that cross table negotiation is destine to fail. The idea that "if they could only get to the table" everything would work out is a naive fantasy. These four realities force him to the conclusion that the only hope for peace is through the intervention of the U.S. and the U.S.S.R. An imposed peace through the pressure of the two superpowers is the only answer. Hertzberg looks for evidence of this in history. He sights Camp David in 1979 as an example of successful intervention. He also looks to the recent cooperation between the U.S. and the U.S.S.R. in regards to Afghanistan as evidence that his solution is a politically viable one for both governments.

After what seemed a very calculating presentation, Professor Hertzberg softened his tone slightly. He explained, "There are people getting killed everyday." He warned against the creation of another Belfast and in the final analysis, he said simply "Better a bad peace than a righteous war forever."

Staff

(continued from page 1)

April Jin's open letter of resignation to President Robison, printed in last week's issue of The Campus, drew "curiosity" but had no effect on the Administration's position in the current meetings to draft the new constitution, according to Beth Karnes, Executive Assistant to the President.

Among staff members, it produced a feeling of a "loss in leadership," since Jin had been a major force in the Staff Council. "People are asking who's in charge," Pistorius said. But she also said that once the constitution is in place, they will feel more reassured.

Registration

(continued from page 3)

Cindy Rigg, director of Undergraduate Records, said when interviewed that she and Norman Hadley, director of Data Processing, will look into how other schools use computerized registration in the upcoming months. She wants to "keep the personal aspect" while making registration easier for students. She would like to "devise a more streamlined system, but does not anticipate any changes until next December's registration when more research will have been done.

Correction

An ad last week printed the wrong deadline for commencement/ reunion student employment applications. The correct deadline for jobs with housekeeping, food service and alumni relations is Wednesday, April 27.

Lindholm

(continued from page 1)

of assuming his new duties. He said that he has no agenda coming into the position, but sees areas where he will be faced with challenges. In his opinion, the biggest question that the college will have to face in the near future is the new drinking age. "The nature of the college's response to the new law is very important." He emphasized that the college must obey the law. "We cannot enforce the law completely," he said. "Students have the responsibility to obey it, and we hope to get their cooperation, which has been very good this year." Lindholm would like to see an effective alcohol policy implemented. His Chairmanship of the "21" Committee, which was to deal with the new drinking age, in 1984-5 should be helpful in dealing with this situation.

Dean Lindholm is particularly interested in seeing the new Student Center built. Since the center of social life is no longer downtown, he sees a need for the college to fill that gap. "I would like to see college sponsored functions at the Center with a lot of student participation," he said. Dean Lindholm is anxious to get to work, although he doesn't see any major changes in the works. "I like Erica Wonnacott's way of doing things. I would be very happy if I could succeed in the way that she has."

If Dean Lindholm is going to do this, he will first have to give up his duties as Associate Dean of the College. John Emerson says that the position "has been offered to one of the other candidates. We are hoping that he will accept it."

The Black Student Union

PRESENTS

HAUTE COULEUR

Annual Spring Fashion Show
April 23, 1988
Upper Proctor Dining Hall
Tickets $6.00

After Party will be held at
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Applications are available at the Proctor Information Desk and can be sent to Box D-11. Questions? Call ext. 6965.

Julie Lamberti '87(left) was Miss Vermont 1985. *photo by Erik Borg*

'The Pageant isn't a meat parade anymore'

(continued from page 1)

The Cash Factor

"The Miss America Pageant just isn't a meat parade anymore," says Anthony Neri, whose title is Co-Executive Director of Miss America for the State of Vermont. Neri, who owns Middlebury Vending, has been involved with the Vermont pageant for 11 years.

"The pageant is largely a scholarship pageant," he says, adding that the Miss America Pageant is the largest provider of scholarship money for women in the country. The winner of the Miss Vermont Pageant, he says, will take home $11,000 in scholarship money. That's no small clump of pesos. The winner is also paid for any appearances she makes in the name of the pageant.

The money was certainly a factor in their decisions to enter the pageant, most of the Middlebury contestants say. But cash doesn't seem to be the prime motivation.

Jennifer Rothschild, a sophomore economics major, sees the pageant as a pivotal opportunity to fine-tune her personality and her social skills. She has competed before — in 1986 she was the "most talented non-finalist" in the Miss Massachusetts Pageant. She plays the flute.

"It's an opportunity to get out and meetpeople," she says. Rothschild is planning a career in government, and thinks that the contest will be a positive step in that direction.

The swimsuit contest does not bother her. "There are restrictions, and the suits are modest," she says. "Nothing I'd wear on the beach." It does trouble her that contestants are allowed to pad their suits. "It doesn't seem like the actual person then," she says.

Can a person who does not fit society's conception of beauty — a person who is "ugly" — be Miss America? I asked. After haggling over a definition of ugly, I, not wanting to lose the question in a semantic muddle, said: Can a person who has short legs and a poor complexion (two features I can relate to) win the Miss America Pageant?

"Yes," Rothschild said, a person with short legs and a poor complexion can win. "The pageant is mostly about talent and how you project yourself," she says. "Anyone who is confident and can do well under pressure can win."

Junior Delilah Poupore agrees with Rothschild that the contest is about talent and presentation. "I keep telling myself that I believe in 75 percent of this," she says.

Poupore is a philosophy major who is also the leader of the Mischords and a Junior Counselor. She plans to go to law school.

Poupore related a story about a bright, attractive and popular high school friend of hers who could not enter the pageant because she had had a child. "I was appalled that they would make a moral judgement," she says.

In a perfect world, the pageant would be comprised only of the talent and interview portions, she said. "If enough intelligent women win," she added, "maybe the swimsuit section can be dropped."

For many women (and men) here, the dropping of the swimsuit competition wouldn't in any way legitimize the pageant. Legitimization, by the way, is important to the Miss America people. When I slipped in an interview with co-director Neri and referred to the contest as the 'Miss U.S.A.' pageant — a competitor — he reacted with alarm, suggesting that I underline the difference in my notes. The difference, he says, is that the Miss U.S.A. and particularly the Miss Universe pageants don't stress talent and scholarship. The Miss Universe pageant, the most widely watched television event in the world, does not even have a talent competition.

Can anyone with short legs and a poor complexion win the pageant?

According to senior Sarah Messer, who has a concentration in Women's Studies, there is no other way of examining the pageant except in terms of the way it posits "women as consumer products."

Messer says that she isn't surprised that so many Middlebury women are competing this year. "Feminism isn't a popular word on this campus," she says. "It connotes all of he things that women here think a 'nice' woman isn't."

Messer, and others, have also expressed particular surprise at senior Julia Foote's decision to enter the contest for a second time. Foote, a literary studies major, has long been seen as a vocal supporter of women's issues. Messer thinks that Foote's participation may be setting a perplexing example for some women on campus.

"Women here admire Julia for her voice and assertiveness," Messer says. "I'm not sure how to interpret this."

Erik Borg, a Middlebury photographer who has taken Foote's "official" portraits for the pageant, supports Julia's decision. "Middlebury students think that the pageant is tacky," he says. "Students tend to be perhaps overly tasteful. Running for Miss Vermont is gutsy rather than tasteful.

"Julia is a person who is willing to take public risks. She's interested in a career in on-camera television, and Miss Vermont may be a good first step in terms of dealing with people and pressure."

Foote herself only wished to comment that her reasons for entering are complex. "There's no way that I can sum up in two or three sentences my motivations for entering," she says.

Anorexia and Bulimia

"I don't see how anyone with a feminist consciousness can participate," said Assistant Professor of Geography Tamar Mayer when asked about the implications of the pageant.

According to Mayer it is a pageant put together by men to "celebrate a particular, Western standard of beauty. Women have suffered with disorders like anorexia and bulimia trying to fit those wrong standards.

"Some women see the pageant as a personal mountain to climb," she says. "But it is the wrong mountain."

From now until May the contestants will be brushing up on their various "talents," and Poupore and Rothschild (Jennifer Walters, who lives off-campus, could not be reached) say they're also trying to improve their understanding of current events.

"The interview section isn't simple," Poupore said. "You are asked questions about all kinds of issues." There are no right or wrong answers, she says. The judges are more interested in seeing how contestants back their answers up.

"I had reservations about the whole thing until I was in it," says Rothschild. "All people see is the bathing suit competition, and there is more to it than that. There's nothing wrong with people feeling good about themselves."

With that last point Messer agrees. "But who told anyone that that was the way to go about it?" she asks.

And so. The winner of the Miss Vermont Pageant wil spend the summer in the state appearing in various official capacities. She'll wave from open cars in parades. She'll speak to sponsors. And after the Atlantic City pageant, provided she doesn't win (no Miss Vermont has ever even placed in the top ten), her appearances will fall off to about one every ten weeks. For most of them, all she'll have to do is smile.

Graduates share experiences with alcoholism and drug abuse

(continued from page 1)

Cheryl entered treatment in 1983. Her husband had been "bugging" her about drinking, and she had begun sneaking drinks. "I was more and more alone," she said. She was in treatment for 28 days, but more for her husband than herself, she said. Three days after treatment ended, she was in a car accident. Her blood alcohol level was .40.

She lost a lot to alcohol — her job, her marriage, and the custody of her children — until she was "totally bereft" and attempted suicide when she "hit bottom." Last spring, she decided she wanted to live and joined Alcoholics Anonymous. She is, she said, "working on becoming whole."

"Middlebury was a terrible time in my life," Cappy said. He flunked out three times before returning in 1986 to make up the one credit he needed to graduate. In between, he had temporary success as a stockbroker, but within five years was working as a grave-digger. He was in five halfway houses before joining AA 10 years ago. "Alcohol had taken everything from me," he said.

Now 10 years sober, Cappy will begin law school in the fall. "I'm grateful to be able to take things in my life that were bad and turn them around," he said.

Turning the negative to the positive is the shared goal of all recovering alcoholics. It is not easy, they say, but it is possible.

Two of the panelists sought treatment while they were still in school and returned to Middlebury sober. "Being sober here was very difficult," Ron said. Jon agreed, saying it has taken a "shifting of priorities."

Decisions had to be made, they said, before they could successfully stay sober at school. Ron told his fraternity he could no longer be a member because he "could not stay sober" with them and joined another fraternity because the people were different. By avoiding parties at which the purpose was to get drunk, Ron found himself with different people as friends.

Jon's experience has been similar. He does not go to fraternity parties or drinking parties in the dorms. He too has found different friends. "It took me changing my situation to see that I didn't have much in common with the friends I used to drink with," he said.

Jon has put much of his energy into the 10 AA meetings offered weekly in town and into his studies. He is working to "prove myself worthy of being a student here," he said.

Each panel member mentioned the difficulty of the recovery program. "We're survivors," Ron said. The very "survivalist skills which enabled them to "get by" while they were abusing drugs and alcohol help them to recover, he said.

There is not always a clear cut way to recognize a drinking problem in a friend, Jon said, especialy since "colleges are not a normal testing ground. A normal drinker stops when alcohol leads to bad things," he said, but that is not always an accurate way to judge on a college campus.

While problems may be difficult to detect and difficult to solve, "don't let anything get in the way" if you are concerned about a friend, Carole said. All you are risking is possibly offending the person, she said, "and offense is a very small risk."

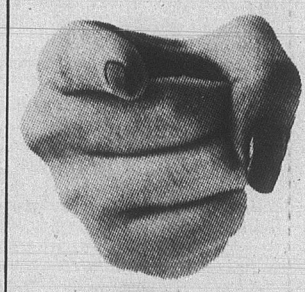
For an alcoholic to hear the message of concern, it must go through many layers of self-denial, Ron said, but it is still worth reaching out. "It might take 40 people," according to Jon, "but you could be the 38th."

"The worst thing is to do nothing," Nick said.

The Student Drug and Alcohol Information Service is one place for concerned friends to turn. Meetings are at 12:15 p.m. every Thursday.

Nick said he "can not remember a blue sky or a smiling face at Middlebury College" from the 4 years he was here as a student. On Sunday, however, he could fully appreciate the beauty of the piace, he said.

"Things stay the same," Cappy said. "We get better."



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Zachary's Pizza House (Middlebury)

Pizza

	Z-Junior 6"	Small 10"	Medium 14"	Large 17"
Mozzarella	2.05	3.20	5.70	7.75
One Topping	2.15	3.85	6.75	9.15
Each Additional Topping	.10	.65	1.05	1.40
Z Special		5.15	8.85	11.95

TOPPINGS

• Pepperoni • Ham • Mushrooms • Extra Cheese
• Meatball • Salami • Sliced Tomato • Anchovies
• Sausage • Onions • Black Olives
• Bacon • Green Peppers • Pineapple

Z SPECIAL is a delicious combination of seven toppings: Onions, Green Peppers, Pepperoni, Meatball, Sausage, Mushrooms, and Anchovies.

VEGGIE SPECIAL is our delicious cheese topped with Onions, Green Peppers, Mushrooms, Sliced Tomatoes, and Black Olives.

Salads

Toss Salad 2.00
Cheese Salad 2.55
Chef Salad 2.95

(Choice of: Ham, Turkey, Roast beef or Tuna)

DRESSINGS:

Italian, Lite Italian, Creamy Italian, Blue Cheese, Thousand Island, Green Goddess

Pasta

Spaghetti 2.45
Spaghetti and Meatballs 3.25

Pasta served with Bread and Butter or Garlic Bread

	Small	Large
Garlic Bread	.75	1.50
Garlic Bread with Cheese	1.00	2.00

Hot Oven Grinders

HAM TUNA
ROAST BEEF PASTRAMI
TURKEY BREAST SALAMI

All above are served with Melted Cheese, Lettuce, Tomatoes, Onions, and your choice of Oil, Mayonnaise, or Mustard. Please ask for Pickles.

Half 1.95 Whole 3.40

VEGGIE GRINDER Melted Cheese over Lettuce, Tomatoes, Green Peppers, and Onions with your choice of Oil, Mayonnaise, or Mustard.

Half 1.60 Whole 2.75

SAUSAGE or MEATBALL GRINDER Our own Sausage or Meatball served with Melted Cheese, Onions, and Homemade Tomato Sauce.

Half 1.95 Whole 3.40

Beverages

SODA
Small .40 Medium .55 Large .75 Pitcher 2.50
Milk .50 Hot Chocolate .50 Tea .50 Coffee .50

BEER
Mug 1.00 Pitcher 2.80
Molson 1.50 Heineken 2.00 Budweiser 1.25

WINE
Red, Rose, or White Bottles 2.50/½ Liter

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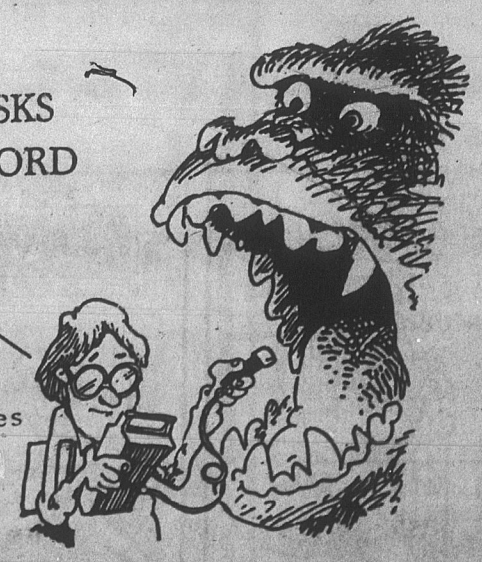
DON'T TAKE RISKS WHEN YOU RECORD



Sink your teeth into the no risk performance of MAXELL brand cassettes from THE COLLEGE STORE

FEATURES

Where are the Wild Things?

By Jennifer Humphries

We are twenty or so years old, in college, and what do we do for fun? We go to parties, get drunk, check out women, pick up guys, make fools of ourselves, and sleep. And nothing else . . . Oh, well we may catch a movie now and then, but only if there are no good parties. Notice any lack of creativity here?

Remember the days when no matter where we were, we could think of something new and completely enjoyable to do? For example, in *Where the Wild Things Are* the kid is sent to his room with no dinner and ends up crossing the sea to become king of the wild things in a thick forest. And what about Harold, whose purple crayon provided hours of entertainment— Entertainment with a purpose. Entertainment that didn't end with throwing up.

We used to be able to create whole worlds with a simple living room couch. "Army." Don't tell me you never played "Army." The living room was American territory and the den was Japan and by the time you were done, you had broken several lamps and your mom was about to strangle you. Despite this little bit of reality, the war had been perfect, so you didn't care what mom thought.

The woods in the backyard made for some incredible forts too. We once had an entire castle in the hedge between our yard and the Flynn's. And none of the hunchdowns (adults) knew about it. (Dr. Flynn caught us a couple of times and told us we were ruining the hedge but . . . we were having too much fun to listen. Grownups were so uptight anyway). And when it rained, we stayed inside and made bubble forts — a particulary ingenious invention that involved securing the edges of a sheet and, with a fan, filling the sheet with air to create a dome, perfect for recreating the Star Wars Death Star Scene.

Our dungeonesque cellar was perfect for two reasons. One, it was too gross for big people to frequent, and two, it was just gross enough to create spook houses in. And we got fairly elaborate — with grave-diggers, witches making poisons from rodent blood and mugwort saliva, headless creatures, you name it. And we would pull the neighborhood kids around it in a wagon while they sreamed in terror. Great fun. Or else we would play "Slithering Seclusion" down there, a game of our own invention that I'm particularly proud of: "Slithering Seclusion is the name of the game, the object is to drive your opponent insane." I had a sick family.

Anyway, we all have fond memories of childhood inventions. What amazes me is that then, we could do so many things with the living room couch, and now, we are having a hard time doing anything with the entire world in our reach. Perhaps we are too rational, we think to much and tell ourselves what we can't do before we even try. We see things how they are and how other people say they are, not how they should be.

For example, take — oh I don't know. Middlebury. Don't you ever get tired of going through it all again and again every weekend? I mean, sure, we are supposed to be developing intellectually, and we are, but don't you ever want to take off and become part of the British nobility or something? But we end up satisfied with living this way because it could be much, much worse. It will never be magical again though. In the words of my Grandfather, "don't make the kid grow up too fast. Childhood is the best time of life, don't ruin it for him. He'll never have this much fun again." Great.

So we'll make do with frat parties. But wouldn't you like to be the King of the Wild Things one more time? And say, "let the wild rumpus begin!"

Mindless Ramblings:

Up the Academy

By Eric Winick

Okay, time to reevaluate the Oscars, folks. It's funny. I love movies and I hate television, therefore the one night of the year that I choose to watch TV is, of course, the one night it devotes entirely to movies. And this in itself is remarkable, because the Academy Awards are always so predictable. So why do we tune in year after year? My mother called the other night. She told me she had stayed up until 12:30, suffering through Best Animated Short and Best Makeup Effects until they reach the Big 'Best Four' (Actor, Actress, Director, Picture). "It's fun seeing all the stars," she said. "And I was so excited for Cher." Formidable.

Here goes. I haven't seen "The Last Emperor" and I feel like a slime. I'm glad Micheal Douglas got his award for Gordon "Lunch is for wimps" Gekko in "Wall Street." John Patrick Shanely, a good friend of Richard Romagnoli's, won for Best Screenplay for "Moonstruck" (Richard immediately decided a Winter Term course on Shanley would be in order). I was delighted to hear the James Bond theme when Sean Connery arrived onstage. Who's living in the past now, eh? Hell, he was the sentimental shoo-in for BSA and I'm proud of him. I was equally pleased to see Olympia "No relation to Mike" Dukakis pull out the Supporting Prize for "Moonstruck." So there's a personal angle on this as well.

Best Quote: Bernardo Bertolucci: "If New York is the Big Apple, Hollywood is the Big Nipple." Read it and cringe.

Worst presenter: Eddie Murphy. Usually the person who reads Best Picture has achieved a reasonable amount of success in the movie business. Yes, Eddie did "Beverly Hills Cop 2." Yes, he can be very funny. Not tonight.

Worst decision: Letting Chevy Chase host again. The funniest moment of last year's show was when he fell through a trap door. Ah, production values . . . Where's Paul Hogan when you need him? Runner up: Daryl Hannah's new platinum blonde, Barbie doll hairdo. Simply obnoxious.

Most overused reference: The Writers' Strike jokes numbered in the low hundreds, and by the time John Candy pulled out his speech, written by his 8 year-old daughter, the joke had been blasted into oblivion.

Most obvious non-presence: (TIE) Steve Martin, whose movie "Roxanne" was the best thing he (or any SNL alum) has ever done. Chevy and Daryl made sure to pull out their elongated plastic Cyrano noses at strategic moments . . . and also the British indies, like "Wish You Were Here" star Emily Lloyd, "Prick Up Your Ears" director Steven Frears, Gary Oldman, "Maurice" . . .

Best affectation of class (In a show which has none): Gregory Peck, Audrey Hepburn, and (Surprise!) David Byrne. Best dressed: Kevin Costner and Jennifer Gray, looking infinitely better than in "Dirty Dancing."

Why do we care so much? Why do we bet on these things? The only really surprising moment was when "Chariots of Fire" won over

(continued on page 8)

The Road to Awareness

Cycling cross-country to help the world

By Tom Louderback

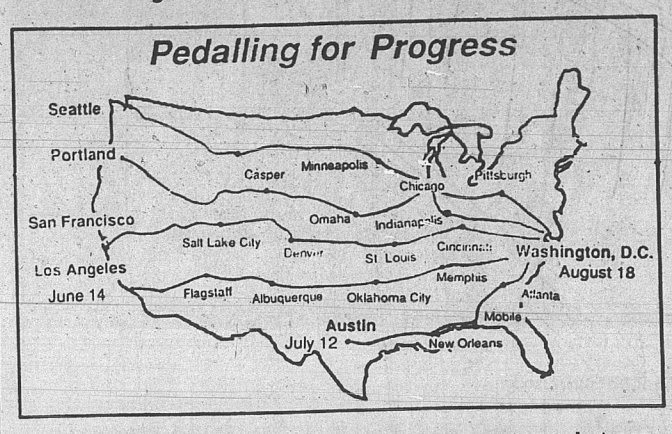
Are your summer plans nonexistent? Do you seek a worthwhile experience — but hesitate to sacrifice great summer weather for an indoor job? Perhaps Bike-Aid, the Overseas Development Network's summer bike trip across America, is the answer to your problem.

The Overseas Development Network (ODN) is a national, non-profit organization committed to "educating our communities about global development," according to Middlebury ODN chapter president Khalid Quadir '89. The organization has over 60 chapters on campuses across the country, including Harvard, Standford, and Middlebury.

Along with raised awareness, ODN also makes possible self-help projects in underdeveloped areas around the world. ODN supports these projects through student internships and grants with the money it raises in this country.

ODN's biggest fundraiser is Bike-Aid; 1988 will be its third year. Four different groups will start from four different points on the west coast, and one will depart from Austin, Texas, a little later. All will arrive at Washington DC on August 18 for a large meeting and discussion.

Last year 160 cyclists of all ages raised $250,000 for ODN. They traveled 3300 miles across mountains, deserts, plains, and through smog-filled cities. The riders averaged 72 miles a day, stopping in small communities to work in addition to keeping up the exhausting pace. Riders worked in soup kitchens and renovated old houses, among other things. The community involvement is an important part of the trip; not only does it help raise money for the expedition, it raises the consciousness of both the communities and the bikers. One 37-year-old rider said, "Life lived purposefully and thoughtfully is a lesson well-learned last summer."



ODN used the money raised from last year's Bike-Aid both here and abroad to combat world hunger. About half went to self-help projects in third world countries sponsored by ODN. Most projects cost less than $4000, but can establish an economic base or raise the standard of living for an entire village. One project involved the restoration of a trout farm in Zimbabwe which was destroyed in its civil war. In six months, ODN helped make the trout farm self-sufficient. Profits from the farm will be used in the village to improve schools and health care.

Last year two Middlebury students participated in internships sponsored by ODN. Jennifer Kirkman '87 worked in Mexico, and Barry Smith '89 spent the fall and winter in India. ODN is currently offering several internships, including one sponsored specially by the Middlebury chapter, which involves a women's rehabilitation project in Bangladesh.

Money, of course, is required for these projects. ODN asks anyone in decent shape to ride on Bike-Aid. It is a better way to spend a summer than flipping burgers in a greasy restaurant. It gets you out on the roads of America, seeing things across the country most people miss as the sights pass their airplane window or station wagon unseen. It costs little, as ODN tries to get sponsors for meals and campgrounds. But above all, it is a noble cause. If you want to get involved in world development this summer and stay in shape at the same time, the ODN Bike-Aid is a prime way.

Yoga: For Body and Soul

By Helen Davidson

"What are you doing tonight?" I was asked casually at dinner on Tuesday night. When I responded that I was going to a yoga class at the Center Peace Common, I received inquisitive and skeptical looks. What exactly is this place, and what goes on there?

It is not, as its name may imply, full of gurus and yogis who burn incense and practice age-old religions. Yes, incense and candles are burned, but by a "non-profit organization with the goal to help people become aware of their own purpose through education that we provide." They offer courses in yoga, tai chi, and massage; Friday nights they host lectures on such varied topics as channeling, Astral traveling and vegetarian cooking.

Tuesday and Thursday are Yoga nights. The class I attended began with gentle warm-ups and a six-direction back stretch along with soothing neck and shoulder relaxation techiniques. The sun salut was an especially effective sequence of exercises which stretched the back, hamstring, and calf muscles. We then moved into a short meditation, relying on imagery to relax both our minds and bodies. This set the stage for the heart of the yoga class.

Having fully come to terms with our tension-filled bodies, we moved into more serious stretching exercises and yoga postures. The warm-up had prepared us well for this movement that was explained specifically and carefully. Relaxation, not physical exertion, was the goal. The stretches are personal; you are encouraged to go only as far as is comfortable, and you don't have to attempt positions that look threatening.

There was a big emphasis on breathing; the breathing coincided with the exercises. The instructor would say the words, "inhale" and "exhale" as she carefully demonstrated the sequences of stretches and the yoga positions.

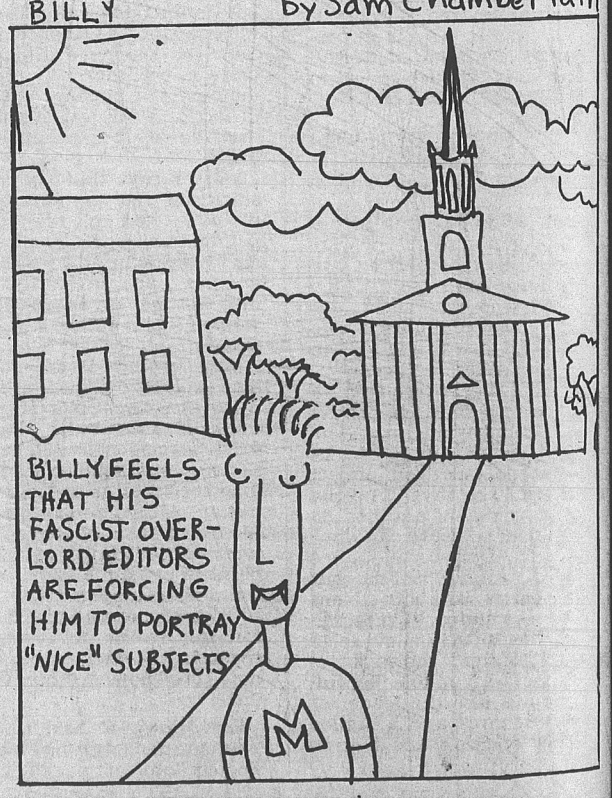
Having stretched our bodies fully for about an hour, we

(continued on page 8)

Student Comics

Step'n'Fetchin' *by Geoff Kelly*

BILLY *by Sam Chamberlain*



Bedhead *by Eche*

Room Draw: Ins and Outs

By T.R. Lazo

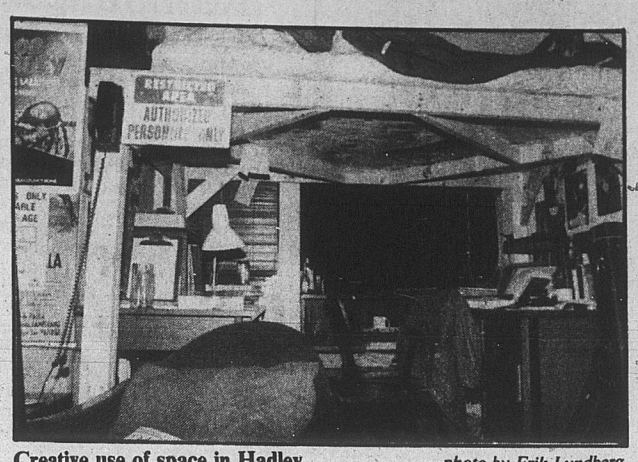
Spring is here again and it's time for that yearly event that everyone dreads. No, I'm not talking about finals week. I'm talking about something even more scary: room draw. For those of you preparing to embark on your first attempt to find living quarters for next year, here's some advice from a three-year veteran.

You will discover as you begin to make your plans that by the time the sophomores and the juniors draw their rooms, your choices will basically be limited to the New Dorms, and well, the New Dorms.

There are actually some good things to be said about living in the New Dorms. You'll get to meet a lot of new people from your class as the New Dorms are traditionally dominated by sophomores, and they are located in one of the most beautiful spots on campus. But you should also be prepared to live in a room with exposed cinder-block and is a size that will make a double in Battell look like a hotel suite.

You should plan to be familiar with the basic design of these three beautiful buildings before you have to go to Room Draw and make your choice. Top-floor rooms, if any are available, are most desireable, especially in Kelly-Lang, whose top-floor rooms are equipped with built-in lofts.

Another factor to take into consideration is the view that you will have from your room. Be careful when you draw your room to look at what side of the building that it is on. This could mean the difference between having a commanding view of the sun setting over the Adirondacks or a not-so-desirable view of A-lot. Hadley and Kelly-Lang are the places to go to get western exposure.



Creative use of space in Hadley

photo by Erik Lundberg

You will have to decide whether you want your dorm to be co-ed or single-sex. Hadley and Milliken are both co-ed. Each side of the dorm alternates by floor, men or women, except the basement of each building which houses only men. The two sides of each floor are divided by a bathroom— which is co-ed.

If meeting members of the opposite sex in the shower is not your idea of a good time, then Kelly-Lang may be the place for you. Kelly houses women and Lang houses men, except the basement of Kelly houses men. The two buildings are connected and are separated on each floor by a lounge. In Kelly-Lang, you get the feeling of being in a co-ed dorm, but you don't have to worry about looking both ways before you hop in the shower.

After you've carefully laid out all your plans for where you want to live, be prepared to have them all go awry when the draw numbers are posted. These numbers are posted three hours before room draw and this factor always seems to wreck even the most well-laid plans, for the randomness of the system makes it very difficult to figure out exactly where you'll be able to live until the very last minute.

You will discover that the number you receive will, until the end of room draw, completely determine your standing among your peers. If you get a good number, you can expect to get a lot of new friends, or at least prospective roommates, very quickly. If you get a bad number, you can expect to get some feeling of how the lepers used to be treated.

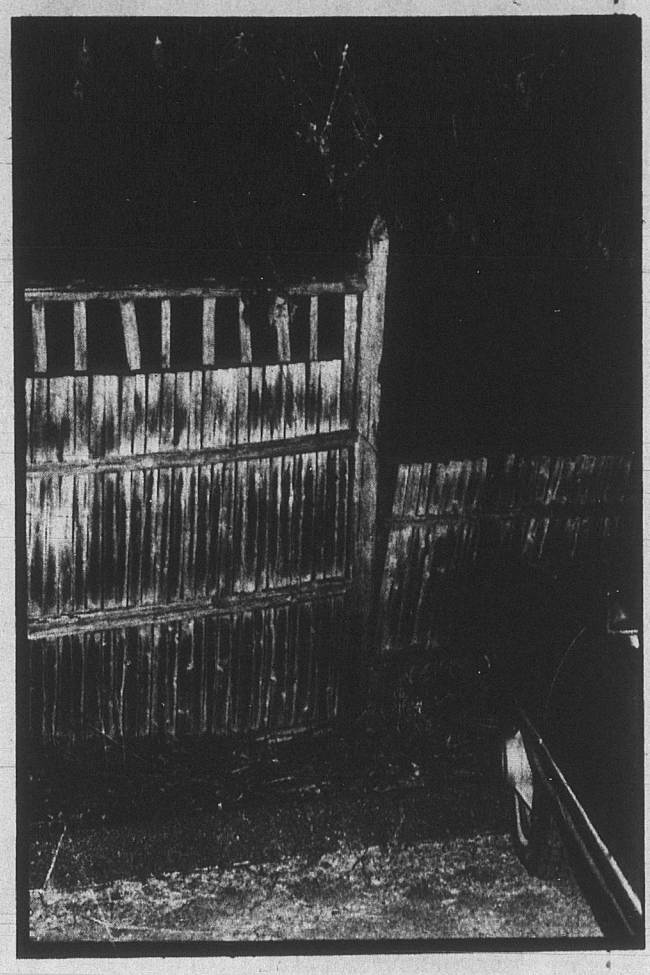
Once you have your number, the next step is to go to room draw itself. When you arrive, you will find all of your classmates crowded into Munroe Faculty Lounge waiting for their numbers to be called. Let me warn you now, this will not be a relaxed evening. Everyone will be worried about getting a good room and most forms of human courtesy will be thrown away as people compete for the rooms of their choice.

If you want to be able to live on the same hall as a group of your friends and your numbers are staggered, be prepared to use intimidation tactics. Try to get one room on a hall and then hang around the drawing area. If you see people eyeing a room that you are trying to save for friends, you might drop some subtle hints. Perhaps you could casually mention a propensity to play your stereo very loudly every morning at 3:00, or else say something about an uncontrollable tendency to become violent in the presence of strangers.

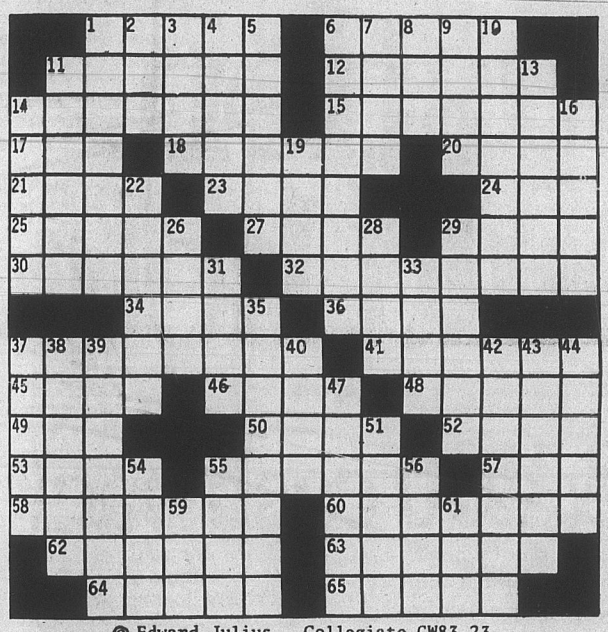
But before you resort to drastic measures, remember that even though you might not wind up in the same dorm as all of your friends, chances are that you'll be in the same general area. You will see next year that people pretty much wind up considering all of the New Dorms to be one big living area.

When you get your room, you can escape from Munroe and join the stream of your classmates as they go check to see what their rooms look like. And you can breathe easily; room draw is over with, at least until next year.

Excerpts by Jack E. Belden



collegiate crossword



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ACROSS

1 Drawn at the bar (2 wds.)
6 French author Albert ——
11 Colony of bees
12 Without ethics
14 Marsh plant
15 Activities coordination
17 Head of Benjamin's clan
18 Mr. Brezhnev
20 "—— were marching through Georgia"
21 Places: Lat.
23 Photo
24 Military training class (abbr.)
25 Not suitable
27 Animal fat
29 Defeat soundly
30 —— at the switch
32 Three-pronged spears
34 Complain
36 Health resorts
37 Bombastic speech
41 Nap
45 Narrative poem
46 Columnist Bombeck
48 —— Hall University
49 Part of a circle
50 —— monster
52 Slip a Mickey to
53 A pig in a ——
55 Swiss city
57 Hockey great
58 Enter unnoticed (2 wds.)
60 Horace ——
62 Piece of thread
63 "Hark! the —— angels sing"
64 Pungent
65 Russian rulers

DOWN

1 —— illusion
2 Insect egg
3 Dutch dialect
4 Zodiac sign
5 Gateway structures
6 Measuring device
7 Among
8 Extinct bird
9 Bathsheba's husband
10 Vidal or Siegfried
11 Burr and Copland
13 Dress description (2 wds.)
14 Hairlike projections
16 "...all built their —— in my beard"
19 Of sailors and ships (abbr.)
22 Emetic plant
26 Sea bird
28 Bits of advice
29 Plant again
31 Washington employee
33 Platform
35 Red wine
37 Piles
38 Kitchen clothing
39 Deficiency disease
40 Moslem prince
42 Saunters
43 Performed nationally
44 "Twelve —— Men"
47 Dismount
51 Estate
54 Dodge City marshal
55 Metallic element
56 Queen of the gods
59 Trombonist Winding
61 Turn a deaf ——

A U-Turn on Wall Street?

Class of '88 Changes Direction in Job Search

By Beth Zogby

Are this year's seniors changing the focus of their job search? It seems so. The trend towards the traditional "New York business" type of job is not as popular with the Class of '88, as it was with previous classes. Steve Johansson of CC&P attributes this change to three causes.

First of all, the October Stock Market crash limited the number of open jobs available to new B.A. holders, especially since it forced companies to cut existing employees.

The second reason, Johannson said, is that graduates who have come back after a year of intense business work are expressing doubt and exhaustion. Current job hunters who see the experiences of these people are not receiving an encouraging message from the examples before them.

A final cause may be that the values of the Class of '88 are changing, and that the focus is no longer on money and finance. Indeed, the types of jobs that today's graduates are looking towards tend to be in the areas of education, social service, advertising, and public relations, to name a few.

The Career Counseling Office at Middlebury offers seniors a chance to participate in various recruiting consortia throughout the year, which gives students a chance to submit resumes to companies in a specific geographic area. The prospective employers can then decide to grant a candidate an interview, the first step towards employment. These programs take place for companies from New York, Boston, Chicago, Washington, DC, and San Francisco. They seemed as popular as usual among students this year, although the participation in New York decreased, and some students were not ready to job hunt when the programs occured earlier in the year.

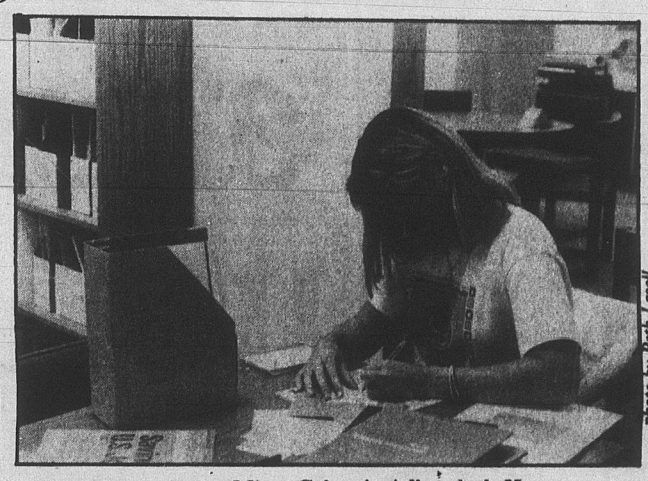

photo by Beth Lasell

CC&P student worker Missy Geiser in Adirondack House

A very well-received new program this year was the "New York/New England Connection." This was an opportunity to submit resumes to publishing firms, advertising agencies, and more communications-oriented companies. The response was quite strong among the senior class.

Fewer students are leaving here in May as "hired" individuals. Many are going back to school; some are just going to take some time off, and will probably enter the job market in September.

Unfortunately, Middlebury's location does not lend itself to making students' job hunting any easier, but the school itself continues to have its fine reputation in the working world.

The competition for entry level positions is tougher than ever, and Mr. Johansson suggests that informational interviewing with alumni is a foot in the right door. He also feels confident that any member of the Class of '88 who really wants a job (and will put in the effort to find one), will be employed in the very near future, and in diverse areas of work.

There are three million Americans alive today who have had cancer. And now one out of two cancer patients get well!

*"While we can think
While we can talk
While we can stand
While we can walk
While we can fight
While we can give
Join our quest for
Life right now!"*

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Job Opportunity of the Week

An Art Office secretarial asst. is needed to cover lunch time phones, type, light computer work, campus errands, general office assistance. Good phone, typing, computer skills required. Contact Helen Marsh in Johnson Art Office, ext. 5234 or Tiffany Sargent in the SEO.

From Volunteer Services

We would like to remind everyone that this week, April 17 - 23, has been National Volunteer Week, and take this opportunity to thank those who have given their time this year to help make all of the volunteer activities successful. Thank-you!

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Helen's Helpful Hints

By Helen Davidson

MAKING THE MOST OF THE MACINTOSH:

These computers do a lot and are very easy to use.

1. WHERE ARE THEY?: 12 Macintoshs have just been added in the LIBRARY, located in what used to be the smoking-all night study room; 6 macs can still be found in booths on the second and fourth floors. There are 12 in SUNDERLAND basement (enter Dana, go left through the double doors and down the stairs), 14 in the NORTH DORM computer room, and 20 in MONROE 214.

2. To EJECT your disk quickly, select it and drag it into the Trash. Don't worry, your disk will not be erased. If putting it in the trash scares you, select "shut down" from the Special menu.

3. In order to see more of your paper at one time, hide the Ruler (use the Format menu) and write it single-spaced. It is very easy to show rulers and double-space it when you are finished.

4. To SELECT a paragraph or large selection of your work quickly using MacWrite or Microsoft Word, click the mouse at one end and then hold down the shift button as you click it at the other. The space in between your click-points will be selected. With Microsoft Word, you can select a paragraph simply by moving the curser to the left margin until it turns into an arrow pointing right, then double clicking.

5. To switch PRINTERS, from Image Writer to Apple Talk to Laser Writer, go to the Chooser which is under the Apple menu. Make sure you check the Control Panel (also in the Apple Menu) to see if Apple Talk is connected or not. Most Macwrite and Microsoft Word disks have already been programmed for the Image Writer and Apple Talk; if yours has not, or if you need the Laser Writer, you will have to consult a TA in Sunderland to get them.

6. The "CONTROL PANEL," found under the Apple menu, allows you to adjust little conveniences: you can control the speaker volume, the double click speed, the rate of insert point blinking, the key repeat rate, and the delay until repeat rate.

7. "KEY CAPS," also under the Apple menu, shows the many characters attached to different keys, including all sorts of foreign letters, accents and symbols. When you choose "key caps," a keyboard will be displayed. Press the option key to see the letters you would get if you pushed option during your regular word processing, then try pressing shift along with option to see more possibilities. The option key works the same way "shift" does; you press it along with another letter in order to get different symbols.

8. If you want to put an ACCENT above a letter, you have to press "option" along with the key for the particular accent you need (you know which key corresponds to which accent from checking key caps). Nothing will appear when you do this, but the next letter you type will have an accent above it. (If, for example, you wanted a German umlaut over an "o," you would press option plus "u," *then* type "o.")

9. The TA HELP LINE is ext. 5933. TAs are available during the following hours: 9:30-11 AM, 1-4:30 PM, and 7 PM-1 AM.

10. Chip Winner (ext.5631) REPAIRS computers. His fee is 50.00/hour.

Mindless Ramblings:

(continued from page 6)

"Reds" five or six years ago. We all knew "Platoon" would win last year, Price-Waterhouse knew before anyone, and obviously they don't know what makes for exciting television. Well, let me tell you something Mr. Academy of Motion Picture Arts & Sciences, it ain't fun to watch an Italian film shot in China with a British crew and an American composer sweep the awards. Five or six, maybe, but *ten*? Other greivances: Shouldn't Best Director be last? I mean, you know that one, and you know Best Picture, right?

Woody Allen received his complementary "Best Original Screenplay" nomination this year for "Radio Days," though Kubrick and Spielberg were snubbed for directorial efforts. Who cares? We do. We like to have some method of keeping track of it all. And hey, once in a while, a popular movie like "Amadeus" wins and we all go nuts. They just throw those in to keep us interested through the dry spells. My mother, God bless 'er, saw "The Last Emperor" and found it "tedious." Poetic justice? I'm not saying that movies have to be exciting to be good, or popular, but if you're going to hand it every award and its mother, well then, someone has some serious thinking to do.

Yoga

(continued from page 6)

moved into a cool down. The lights were turned off, the tape of classical music turned over, and our bodies strewn comfortably about the floor. We went through a tensing and relaxing exercise in which we tensed a specific part of our body, then let it go, fully appreciating how much better a relaxed body and mind feels. By the end of the two-hour class I was certainly relaxed — but also remarkably rejuvinated. Yoga is not tiring, but is rather a treat for our stress-filled bodies.

It's like kissing a spittoon.

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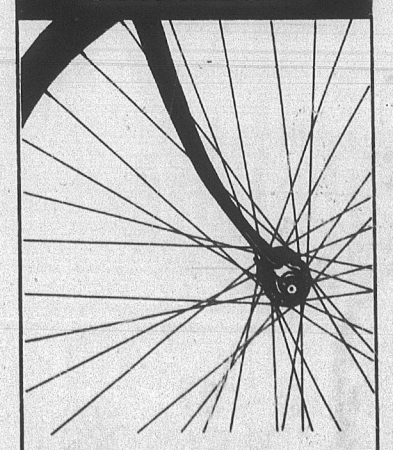

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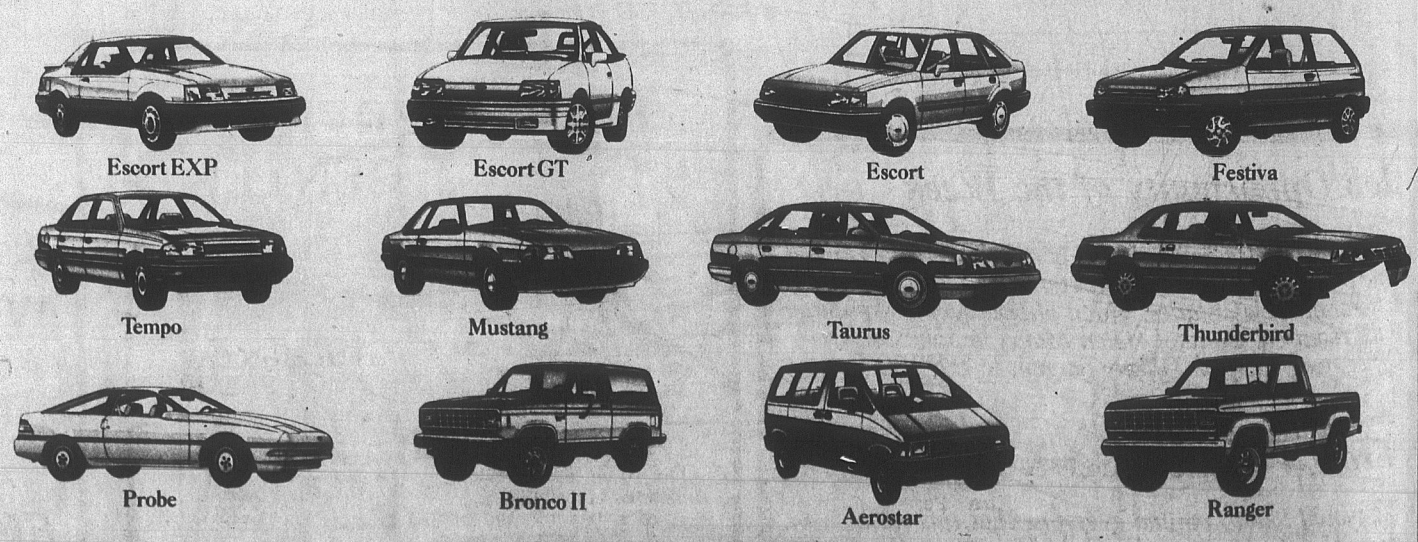

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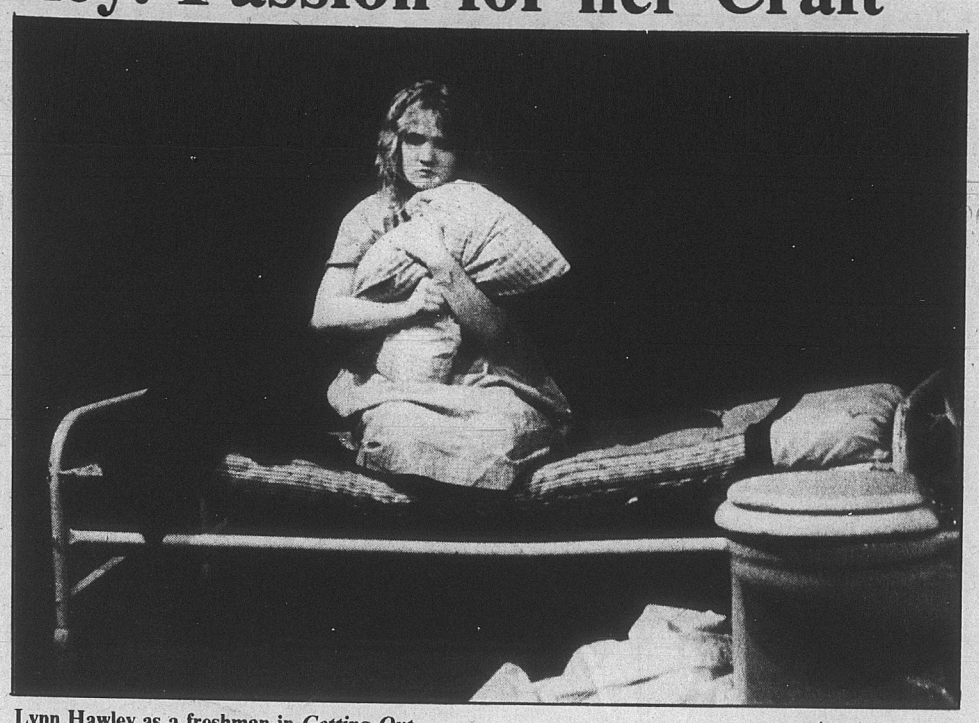
ARTS

CENTER STAGE:
Lynn Hawley: Passion for her Craft

By Meredith Baker

As the story goes, thousands of young hopefuls descend from buses and trains in New York City every day with theatrical stars in their eyes. Only a few will find work — good work. After talking with Lynn Hawley, a senior theater major from Concord, New Hampshire, it becomes clear that she will be one of the lucky ones. In her case, however, it is not just luck that will determine her success as an actress, but rather it is a clear, vibrant talent for the theater and a love for her craft.



Lynn Hawley as a freshman in *Getting Out* *photo by Lisa Obson*

Meredith Baker: Did you do a lot of theater before coming to Middlebury?

Lynn Hawley: No, the first play I was in was when I was a senior, spring term at St. Paul's (a prep school outside of Concord.) I didn't play a sport for the first time, and I got incredibly bored. So I tried out for *The Death of Smith* and got the lead. I loved it, so I decided to try it again.

MB: Did you come to Middlebury thinking you would be a theater major?

LH: Actually no, I tried quite a few majors: religion, studio art and English. But then I started doing so much in theater that I didn't have time for anything else. I've done about ten plays in the past couple of years.

MB: What happened when you tried out for your first play here at Middlebury having only done one play before?

LH: It was hard. I came here in Febraury, and they were having auditions for *Getting Out* the week after I got here. So I went. They don't do this anymore, but it was on Wright stage, and for callbacks they had this line of about fifteen seats lined up on the stage with everybody sitting in them. The director and some other people were in the audience. In my memory everyone was dressed in black and everyone was very serious. It was terrifying. I remember I was really pissed off because I was the only one without a script — they didn't have enough scripts to go around — and I felt I didn't know anybody. And I was reading some for some of the smaller parts, and not doing a very good job. So I kept getting madder and madder. Then finally the director said "Why don't you just try reading for Arlie." And I was so pissed off at that point that when I got up there it really came out. So I got it.

But that sort of generated problems because Arlie is an angry, tough, street kid who spits and swears. So after that play I think people were convinced that was who I was and that's what I did on stage. So I didn't get cast for the next year.

But then in *Crimes of the Heart* I ended up getting a role that was the complete opposite of Arlie, very sweet and a little stupid and gentle. I've been really lucky here to have had very diverse roles. I don't feel like I've been trapped into a stereotype, which is hard at a small school like this.

MB: You've also done some directing in addition to acting, haven't you?

LH: Yes, just recently this spring I directed *Zoo Story* and the *Yellow Wallpaper*, which were both student 500 projects. And next fall Lee Rose and I are going to combine our 700 projects so I'll be directing sort of an experimental *Beauty and the Beast*. Through improvisation and discussion, we want to talk about how fantasy affects us in our society and how stereotypes that fairy tales create for us are so contradictory to reality.

So Lee is going to act, probably in the central role, we'll both be co-creators of the script and I'll direct. Acting is what I want to pursue professionally, But I feel exploring other areas of theater is really important to an actor. Actors should know their role in terms of the entire theater experience.

MB: Do you have any plans for after graduation?

LH: This past year I went to New York for the U/RTA (University and Resident Theater Association) auditions. There are first auditions and then if you're called back — which Alex (Draper), Dana (Cormier) and I were — you audition for all the directors of the grad schools and resident theater programs there. I had seventeen schools and resident theaters call me back, so I went and talked with them. It was interesting; the problem was that I'm not graduating this May. So because I have another semester, I'm pretty much on hold.

MB: But would you say it looks promising?

LH: It was encouraging. And yes, it was a great experience because auditioning is entirely different from acting; they're two different animals. There are a lot of actors out there who are wonderful at auditioning, but that is as far as they go. It also works the other way though. And that was my problem; I was just terrified of auditioning. But I'll audition again next year.

MB: Is it a given that if you want to pursue acting as a career you have to go to grad school?

LH: Not at all. It depends on the actor. Some actors are fairly well-trained by themselves, but others need training in voice and movement, and also the confidence that grad school gives you. You could also go work in a resident theater program as an intern and learn a lot, maybe as much as you could learn at grad school.

...the idea of theater as a means to express what our society is going through, what our society has to confront, intrigues me.

It all depends. There's another side of me that wants to go straight to New York and try to get commercials and maybe soap operas to make money. Then I could do a showcase, which is when actors get together and pool their money and put on a show — scenes and monlogues or whatever it is — and invite all the casting directors in the city and other important people to see it. A lot of times that can work. Soap operas and commercials don't do that much to help you get recognized, but they put money in the bank, and they are something to put on your resume.

MB: So you definitely see yourself working on the stage?

LH: At this point I know a lot more about the stage that I know about film. And I think if I went out to Los Angeles right now I'd get lost. I don't really have the confidence to act on film, because generally you don't get as much direction and you often film the scenes out of order. To be able to do that well, I think you need to have a lot of training. Then there is also the Kleenex generation of actors who are in a lot of films for maybe a year and then you never hear of them again. I'm not interested in that.

MB: What do you think about the theater department here? Do you have any regrets that you are not at the theater department of say N.Y.U.?

LH: I think the theater department here is very good, and has been getting increasingly better in the past two years. But I came to Middlebury for a liberal arts education, and I have gotten that here. Since my father is a professor, I have a view that education should be a well-rounded experience, so I did have some reservations about becoming a full theater major. But I've found that when you have a passion for something, that can inspire learning. Being involved in theater I find myself reading a lot and finding things in my other courses that relate to what I'm doing. And the idea of theater as a means to express what our society is going through, what our society has to confront, intrigues me.

MB: Is there anything else you would like to say?

LH: Just good luck to all the graduating actors — knock 'em dead!

UNKNOWN PLEASURES:
The Fall this spring

By Chris Cahill

The English band **The Fall** defies easy catagorization, and their fine new album, *The Frenz Experiment* (Beggar Banquet), doesn't attempt to make this pigeon-holing much easier. During much of their early career, the Fall was a band that was some what difficult to listen to. Most probably an art school drop-out, Mark E. Smith was consistent in his ability to write songs that would not only drone on but also added some sonic effects that were obviously artistic in their abrasiveness. They sound like a simpler, yet primative Velvet Underground with a macabre tinge, if that combination sounds possible.

The flirt with the boundary between pop and intelligent droning...

The quality which was most impressive in the Fall was their complete disregard for commercial success. Recording on the smaller independent labels in the U.K., these guys took honest chances and did a good amount of aural experimentation which did not always pay off but was heroic nonetheless.

I think the Fall have taken this experimentation in hand and have made a dramatic change from the past abrasiveness on the new Lp *The Frenz Experiment*. The most striking thing about this album is its accessibility to the listener. Many old fans of the Fall may say that Mark E. Smith has gone soft, but I feel that the group has opened up to the record purchaser without compromising.

"Accessibility" and "blatent commerciality" are two distinct concepts, and most often they are found in the same music. But the Fall have found a way of openning up their sound without diving into the tepid pool of commercial pop music. We see this in their cover of the old Kinks stand-by "Victoria," in which the Fall manage to twist the song in such a way as to give the melody their distinct mark.

They flirt with the boundary between pop and intelligent droning and may even have pushed the boundary toward the pop side. "Hit the North," which seems at first as if it could have been a hit for the likes of Thomas Dolby, is deftly guided along by the Fall without the tune becoming a parody.

The Fall create meaning in their music through repetition, and their songs have a distinct circular sense. Prevalent in the repetition are the deceptively simple minor progressions which often take a quick turn and instantly change the perspective of the song. These tendencies are most present on the first track "Frenz," "Get a Hotel" and "the Stake Place," all of which roll along at a subdued pace and don't quite allow the repetition to drag the songs even close to the depths of boredom. In fact, it has the opposite effect. Somehow a kind of deranged energy emerges from this cyclic pattern which power the tunes along.

Not only will *The Frenz Experiment* keep the old fans of the Fall happy, but they will also pick up a good many new interested music listeners. Intelligent bands are difficult to come by these days, and although the Fall may often seem too clever for their own good, *The Frenz Experiment* is an exciting album from this experimental band. And if you do still have a hankering for the old Fall, check out the new compilation of their singles released between 1980-1983. *Palace of the Swords Reversed* (Rough Trade) presents the songs from the formitive years featuring some extremely important music from their original line up.

BOOK REVIEW:
Duras' *Blue Eyes, Black Hair*

"He", "She" and all-consuming passion

By Tracey Higgins

Blue Eyes, Black Hair, Marguerite Duras' most recent novel is, to say the least, riveting. The author has once again lived up to her name as one of France's most highly acclaimed writers.

Blue Eyes, Black Hair is a compelling tale of overwhelming passion and unfulfilled desire. Duras' characters search within themselves for answers to some of life's more baffling questions — What is the purpose? What is love? Why can an emotion as tender as love produce a desire as wicked as murder?

The story centers around "him," a foreigner who has fallen in love with another man he has never met, but only glimpsed momentarily through a hotel window. The stranger becomes the object of "his" all-consuming passion and though nameless and unknown, his blue eyes, black hair and fair skin are unforgettable, tormenting.

"She" comes into the foreigner's life by mere chance, meeting him in a cafe and taking pity on him in his sorrow. But is this really coincidence? Both would seem to be searching for someone to help remove the pain of a lost love, an unfulfilled yearning.

Duras leaves her character unnamed; their histories and the particulars of their lives are unrevealed. Whether this omission was intended to signify the relative unimportance of the past, or meant to channel the reader's attention toward the emotional turmoil and despair through which the characters pass, it succeeds in enhancing the mysterious and almost frightening quest upon which they have embarked.

"She" becomes for the foreigner a replacement for the lost, but beloved stranger. Her blue eyes, her black hair, her fair skin and long, slim figure are a daily reminder of the one that got away. It is only through her presence that he can remember the stranger. And yet, at the same time, her presence is a self-inflicted punishment; he often longs to send her away, and dreams of killing her in order to end his enslavement to desire. But this he can never do.

"She," on the other hand, has fallen in love with the foreigner. This, in itself becomes her emotional distraction. Repelled by her femininity (the reader believes that fear contributes a great deal to this aversion,) the foreigner can never be hers. The characters become united in an almost-perverse attraction of the unattainable; realizing this, they share their grief and grow closer, unable to separate.

"She," on the other hand, has fallen in love with the foreigner.

One might be put off by the fact that there is no "action" in *Blue Eyes, Black Hair*. The novel is a series of observations, descriptions, snatches of conversations. In the midst of these, Duras has inserted stage directions that set the atmosphere and guide the reader in the tone in which the novel would be read if produced on stage. The result, if initially confusing, is thrilling and highly effective.

Perhaps what is most striking about Duras' novel is that she doesn't give one the answers to the questions that her characters pose. Through their actions and words, the reader must formulate his own conclusion. One must search through their words to discover the true meaning of the misery, the love, the desire. The reader must also form his own hypothesis, as to what will become of the characters once the last page of *Blue Eyes, Black Hair* has been turned, for Duras tells us only that, "they are happy as they've never been before. A happiness so profound it frightens them."

THEATER REVIEW:
"Corner Bar..." A Technical Challenge

Scene from "The Corner Bar's My Lover..." *photo by Jill Gibson*

By Alex Draper

This last weekend "The Corner Bar's My Lover Since You Ran Out On Me," a new play by William Hemmig, was produced in the Hepburn Zoo.

Mr. Hemmig's play focused on one-and-a-half hours in the lives of six people in a midwestern town, and due to the style in which it is written, presented a serious challenge to the actors and director. The difficulty of the text stemmed from the portrayal of simultaneous scenes that overlap and intertwine to highlight similarities of behavior in apparently opposite moments of high emotional intensity.

The play began with Jerry (Randy Kapelke), owner of the corner bar, incredibly hungover and trying to remember the events of the previous night, while his wife Sue (Kira Peterson), nine months pregnant, tried to clean up the wreckage left behind. As Jerry's memory cleared, Ed and Steph (Jonathan Higgins and Dana Cronin) were revealed driving along in their truck as Ed gave his wife his version of what happened at Jerry's the night before. Lines overlapped, either identically or with slight variations that revealed something about each speaker, and it became clear that the corner bar was the hub of these people's lives. Ed and Steph stopped for gas, and while Ed was inside getting Steph a diet Dr. Pepper, Timmy (Chris Duva), the pump boy, for reasons he didn't really understand, pulled off his overalls and jumped into the truck next to Steph. Steph, for reasons that she didn't really understand, drove away. Meanwhile, back at the bar...

But it would take me too long to tell you what happened in the hour-and-a-half of these people's lives, so I'll concentrate on the very high quality of the production. All the elements of production — scene and light design, sound, acting and directing — successfully fused to enhance a very difficult text.

Tommy Meyers' set established certain expectations as you entered the Zoo to find a selectively realisic replica of a bar room. Protruding from the back wall, above the bottles and neon beer signs, were the beginnings of a roof, made simply of bare beams covered with chicken wire. These, along with the plank floor, succeeded in creating the impression of a kind of cage from which the characters could escape only with difficulty. The bar itself was fully realistic, complete with Miller tap, cash register, posters of naked women, ashtrays, etc. The set was not so realistic, however, as to hamper the credibility of the scenes that took place elsewhere. Above and a little behind the jukebox was the front seat of Ed's truck, and the forestage, with the help of efficient lighting, served as the filling station and various spots in the woods.

The expectations established by the set were fulfilled by the actors and the director. If good directing begins with good casting, then Jason Rosenbaum got off to an excellent start. With the help of his cast, he not only served the requirements of the text, but incorporated details that helped to unify what could have been a very scattered production. The fact that the play did not provide any answers to the many questions it posed was counterbalanced by the impression that we were granted some insight into the way people relate to one another.

The cast as a whole met the incredible technical demands of the text in which simultaneous conversations

(continued on page 18)

"And the Band Played On". . .

It's something of a small miracle that music gets played at all on this campus with the burden of classes exams and papers weighing down on everyone. To further hamper things, student musicians are always coming and going, dragged away by off-campus study programs and the inexorable process of graduation.

But music is something that gets inside people-- and needs to get out. From dorm room practices and a cryptic word of mouth system, Middlebury's amateur musicians have put together a variety of bands, comprising a music scene that keeps a fair chunk of the students on dance floors Thursday, Friday and Saturday nights

-IDM

photo by Erik Lundberg

The Choice: (L to R) Mike Choi, Steve Warendorf, Gerry Dineen, Matt Longman, Andy Buonincontro

The Choice

Face it — everyone knows The Choice. Having played weekly for almost three years now, The Choice is probably the most entrenched band here at Middlebury. And that has proved to be both its greatest asset and greatest problem.

In terms of advantages, The Choice has little trouble getting gigs — and getting paid. Also, said singer Michael Choi, "Everyone knows you. At least you always have a conversation topic." Apparently this can also backfire. "Everyone talks to us about the band; they don't treat us as individuals," he continued.

All that exposure may have made the Middlebury audience a bit jaded. While The Choice definitely have their fans, other students complain about a week-to-week sameness. "They don't have an edge," said one student.

To combat this problem, The Choice have developed a repertoire of over 150 songs, as well as writing their own originals, six of which they recorded for their album "24 Hours" — named after the amount of studio time it required. A self-financed effort, the album was recorded in Brattelboro and produced by The Choice themselves.

The Choice — a name that used to be followed by "the freshman band from Battell" — started coming together even before school began, during freshman week, in fact. Gerry Dineen and a few students set up jam sessions, which soon became well attended — "as many as fifteen students" according to guitarist Steve Warendorf. It was decided to put an end to the fifth-Beatle phenomenon.

"We're having a good time with it, so if we could play clubs [after college] that would be great."

"We saw some potential and decided to narrow it down," said Choi. The line up was reduced to Choi for vocals, Dineen and Warendorf on guitar, and Andy Buonincontro on drums. Matt Longman was added in January to fill out the sound.

This summer, the band is planning a tour of the Boston area and Cape Cod, playing in clubs. And they still entertain the hope of performing together after college. "We're having a good time with it, so if we could play clubs [after college] that would be great," said Choi.

"Of course, if we make millions that would be wonderful," countered Warendorf.

Long-term goals not withstanding, The Choice want earnestly to maintain what they've acheived — and what they've enjoyed. Said Choi, "we've really gotten to know each other, both as musicians and as friends. That's the reason we keep playing."

Longman noted that they're trying to overcome what he described as "the U-2 cover band" syndrome, adding songs by Terrence Trent D'Arby and the Cure.

"People tend to dislike us not because we're a bad band," concluded Choi, "but, because we're part of the establishment. That's really unfair to us."

photo by Erik Lundberg

Yukon Time: (top row L to R) Matt Bonner, Rod Prudencio, Chris Daigle; (bottom row L to R) Barney Hodges, Josh Sarkis, Colin Drake

Yukon Time

If you were at Upper Late Nightclub, you will definitely remember Yukon Time. Despite a rather condescending introduction as the "fresh men," these 'first year students,' along with Sophomore Chris Daigle put on quite a show — making their Middlebury debut. Out of that night came not only recognition, but some definite dates for future appearances, including the upcoming 25 days to graduation party — no small feat for a freshman band.

At the risk of making this sound like "Juke Box Hero," the band has come a long way from its fall term origins, which found three of its original members poking around Johnson looking to play. "We used to meet up there drunk at about 4 a.m. and play piano," said Yukon Time keyboardist Matt Bonner

With Colin Drake on drums, Chris Daigle on bass, Barney Hodges and Josh Sarkis on guitar, Matt Bonner playing keyboards and Roderigo Prudencio singing, the fledgling band headed to the band room for a rehearsal — "the biggest joke in the world," according to Hodges.

At the risk of making this sound like "Juke Box Hero," the band has come a long way from its fall term origins, which found three of its original members poking around Johnson looking to play.

"Our combined wattage was less than 100," added Prudencio.

Getting decent equipment was a primary concern of Yukon Time, but they suffered a major setback last fall when a keyboard and amplifier were stolen from the band room. More has been purchased, unfortunately leaving the band in "100 percent debt."

Yukon Time has a lot of members — six, and as many influences, "a reggae drummer, a blues guitarist." But that, they claim, is their biggest asset — being able to cover a wide variety of styles. "We're all compatible, but still different," said Bonner. Stylistically, Yukon Time seems to be following the dance-band theme. "Fun music — danceable, but no gay pop," said one.

Campus bands show a trend of not putting too much thought into their names. Yukon Time may epitomize this trend. According to Hodges, "We just flipped through the pages of a dictionary, and I put my finger down."

We don't claim that this is the final word on Middlebury bands. If you're getting things together to crawl out of the woodwork, let us know Drawer 30.

Chapter 11

Holding up the classic/hard rock end of the campus music scene is Chapter 11: four DKE brothers and sophomore Allison McKee. These album rock crackers take their music seriously, but treat themselves as a running joke. We could not get them off the topic of "Spinal Tap." As guitarist Alex Perry (no relation) said, "we live this movie."

Stonehenge and spandex aside, Chapter 11 does like to do up their shows.

It's not really true, of course. But even if the lifestyle might not be hard rock, the music certainly is. Lynyrd Skynyrd is a big favorite of this band, as is most southern rock. Clapton figures prominently, too. "Our music is the pop of 15 years ago," said bassist Brian Luneau. "Mid-70's is our best stuff."

That approach has generated a few image problems for Chapter 11. Some students express doubts over the viability of playing what is sometimes derogatorily referred to as "old music." Others wonder just how you're supposed to dance to the Doobie Brothers.

"People say they don't like to dance to it," said Luneau, but they always do," putting fact before theory. "They want to hear live rock," he continued, "and we make it danceable. Besides, our amps go to 11."

Stonehenge and spandex aside, Chapter 11 does like to do up their shows. "We like the idea of putting on a show or a spectacle — we don't want to be just another dance band. We want to *be* the entertainment," said Luneau. One party at the DKE house found the stage draped in netting, with inflatable flamingos spread about — sort of a beach and dead fish theme.

Chapter 11 — that's how you file for bankruptcy — has come together fairly recently. After a few jam sessions between Perry and keyboardist McKee last year, Perry set out to put together a complete lineup, adding Luneau on bass, John Bassi (of 'Rock in a Hard Place' fame) on drums, and John Evans for lead vocals.

Finding a vocalist proved a bit difficult. Said Bassi, "We went through at least 99 percent of the campus trying to get a singer." Roomates, old acquaintances, ex-girlfriends were all dragged in, until Evans was decided upon in a rehearsal no one seems to remember too clearly.

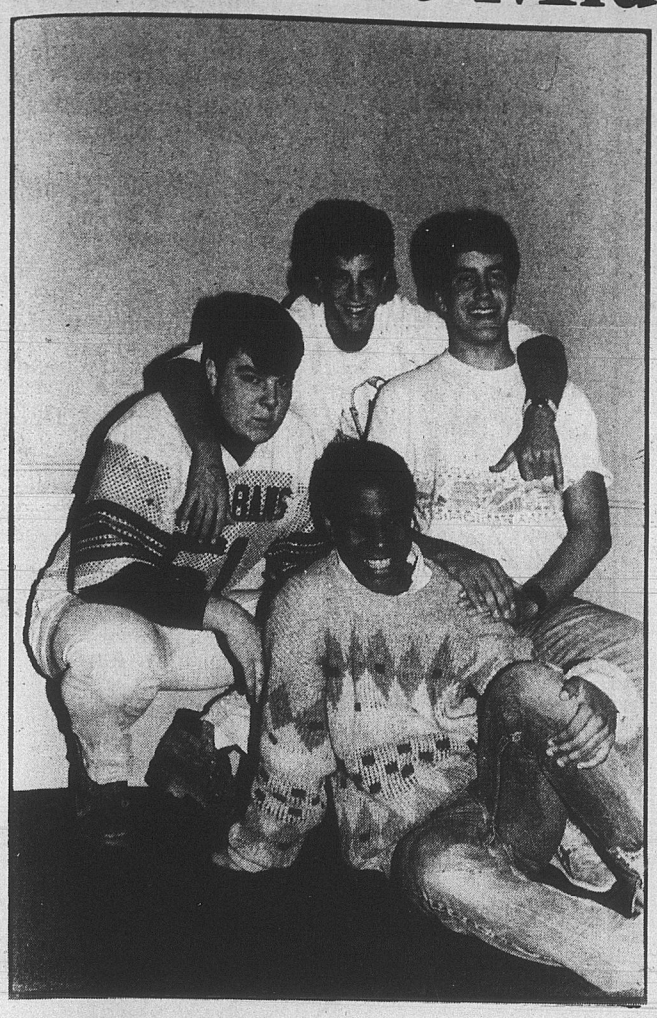
Next year remains a bit unclear for Chapter 11. With Bassi "who refuses to eat brown M and M's" graduating this year, the band is left without a drummer. McKee may also go abroad. "We don't really know about next year," said Luneau, "but it would be nice if we could continue."

photo by Jackie Belden

Chapter 11: (L to R) John Bassi, Alex Perry, Brian Luneau, Allison McKee, John Evans

Music at Middlebury

by David Muhlbaum



Ghetto Blasters: (background) Pat Berry, Andrew Resnik, Nick Warendorf, (front) Bryan Thomas

The Blasters

"A lot of people compare us to The Choice because we play similar music." That's the lament of The Blaster's Nick Warendorf. To make the situation even more complicated, Nick is brother of Choice guitarist Steve Warendorf. Something genetic, most likely.

But the Blasters are really looking for an identity of their own, while still maintaining a broad variety of music — "good dance tunes," as guitarist Pat Berry said.

For a freshman band, the Blasters have gotten a lot of exposure — maybe too much at one time for their own taste. This spring brought a string of of dates at Cook SDU, five weekends in a row. At one point, the band simply left their equipment set up on the floor, knowing they'd be back before anyone else was in Cook. Audience levels began to vary widely, too, depending on advertising levels and competition from fraternity parties. That situation led to burnout — a rather unusual plight for a freshman band.

"We just weren't getting psyched for our next gig," reflected Warendorf. A month-long hiatus ensued, to be broken at the Chi Psi Spring beach part.

The Blasters threw themselves together early this year, through the usual word-of-mouth channels. Their lineup set, they made their debut at the Amnesty International concert last fall. It didn't go too well, at least in the collective memory of the band. "We were really bad," concluded keyboardist and singer Bryan Thomas.

But much progress has been made, they claim. "We get 100 percent better each time we play," said Berry. The pressure came on when the Blasters scheduled a Thursday's appearance during Winter Term and had to get enough songs down to make it through a three hour performance. They got most of the way there, but "we had to play a few songs twice." Then came the rush of dates this spring, putting on some final polish.

Some might remember the "Ghettoblasters," and yes, the Blasters are a direct descendant. No change in personnel, just nomenclature. But the band isn't even entirely satisfied with the Blasters. "I hate it," said Berry. "I love it," retorted bassist Andrew Resnik. And in fact, the band is considering starting out next year with a new name, hoping that they won't lose their following in the process.

Virgin Bus

We found Virgin Bus planted in front of MTV, watching INXS's latest video. Looking for cues? "No, we're waiting for the 'Facts of Life' theme song" they assured us. Composed of Sophomores Scott DeSimon, Zach Egan, and David Curley, Virgin Bus is just breaking out from the practice room, having made their debut at a Homestead party and Josie Richmond's art opening last weekend.

They soon found themselves bouncing between styles--from Irish folk songs to psychedelia...

But to classify these guys as performance neophytes would be distinctly wrong. Egan and DeSimon both played with the now-defunct fifth-floor Stewart band Turbo (famous for their 1987 "Looking for Nookie" tour). But as Turbo disintegrated last fall because of a squabble over musical styles, Egan and DeSimon set off on their own, picking up David Curley who switched over from classical guitar to bass to play with the then-unnamed band.

Originally, Egan claims, "we started out as a 'Choice-cover' band," an attempt to slip edgewise into the music scene. "We thought we could fill their slots when two different frats wanted them the same night."

They soon found themselves bouncing between styles — from Irish folk songs to psychedelia, even something close to a Beastie Boys approach.

Out of hours of practice, they reached what DeSimon termed "an amalgamation of all our style." Furthermore, they found themselves leaning towards performing their own originals. "Our focus is the original, and the rest is stock filler," said DeSimon. But they also realize the limitations of writing all their own material in a college environment. "It's not realistic to play all originals here because it takes too much time."

There was little agreement on the origin of the name, Virgin Bus. Egan claimed that "it means 'for little boys and girls,'" while Curley argued that "the dictionary fell open to the page." DeSimon claimed that conflict was "the Virgin Bus dialectic."

DeSimon described Virgin Bus's sound as "guitar-based, mostly a clean sound." Vocal harmonies and acoustic guitar define it, they claimed.

"No rocker bullshit," said Egan.

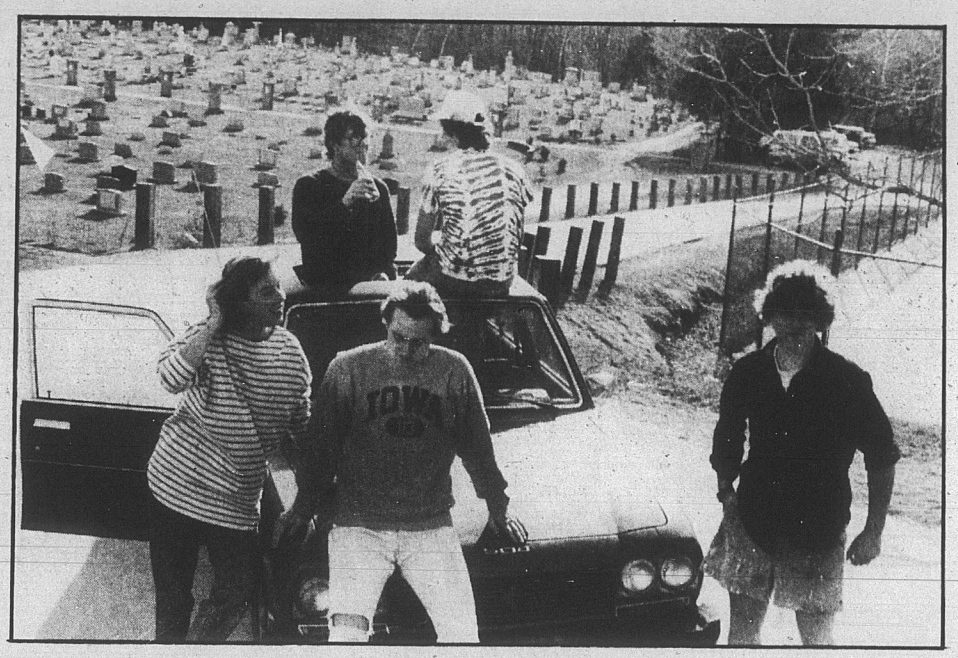


photo by Ben Garver

Murky Water a.k.a. The White-Winged Warrior Chicken Band: (background) Haydn Cutler, Jason Reeder, (foreground) Stephanie Brown, Thad Archie, Charlie Lamson

Murky Water/

The White-Winged Warrior Chicken Band

After three years of various permutations, Murky Water has finally settled down with a final lineup and plans for the future. The original core group of Hayden Cutler, Charlie Lamson and Jason Reeder remains intact, with the addition of former No Exit drummer Stephanie Brown and . iternant percussionist Thad Archie.

Along with the new lineup is a name change — all part of the package. "We felt Murky Water was too dry a name," said Lamson (probably not intending the pun). The new name is "The White-Winged Warrior Chicken Band" — echoes of WCVM's feathered crusader. "It's just a casual name," stressed Lamson.

"It reflects our style," added Cutler. "We like to keep it pretty loose." That seems to be the general attitude among The Chicken Band.

Digging in the adjective bag for these guys might get you "loose" or maybe "open-ended" or perhaps "free-form." According to Lamson and Cutler, the band stretches the limits of the songs it plays, moving away from the studio version and putting its own distinctive signature on the music.

That music tends to run towards classic rock — with a blues edge. Though Chapter 11 also lays claim to the "classic rock" approach, the two bands are quite dissimilar. The difference, however, is hard to define.

Though the improvisational, jam approach of Murky Water/ The Chicken Band is certainly reminiscent of the Grateful Dead, they shy away from that label.

"We play a lot of Dead tunes," said Lamson, "but we're moving away from it." The repetoire covers Allman Brothers, Clapton, and many others in the same vein — often what each band member brings in. "It's hard to explain," continued Lamson, "but we like tunes that are both fun to hear and play."

Murky Water began as an acoustic trio of Lamson, Cutler, and Reeder, but they found that arrangement and the venues for that sort of music somewhat limiting. "It's a lot more entertaining to play at parties," Lamson said. To pick up their sound, they needed a drummer. Zach Egan, currently of Virgin Bus, sat in a few times, but the band didn't have a set percussion section until the recent addition of Brown and Archie.

Murky Water — we should say The White-Winged Warrior Chicken Band — seems to be entering a new stage. With a finalized line up, the band is "looking forward to solidifying what we've got now" and heading back out into the Middlebury circuit.

Angoraphobia

Angoraphobia. Right off, let's explain the name. It appears to be some form of fear of preppies, or more precisely, "a fear of angora sweaters," as bassist Chris Cahill put it. Why? "It was the best one we thought of."

"Names are all formalities, anyway," countered singer Gerry McDermott.

This band is a bit different, and they like it that way. With more of a punk/new-wave edge than most other bands on campus, they put on one of the more dynamic shows on campus. Much of this action can be attributed to McDermott and his whirling dervish delivery. Through the average Angoraphobia show, he can be found dancing across the drum riser, out in the audience, and down on his knees. Said McDermott, "We don't just play music; we put on fun."

Of course, there's another side to it. "99 percent of our energy goes into controlling Gerry," said Cahill.

The rest of the lineup includes Dave Blumental on guitar and Leo Lacey, who works as a dining room supervisor in the Chateau, on drums. Stephen Sullivan also joins in, playing a melodica, a wind instrument with keys — "Sort of our brass section," said Sullivan. "It adds texture."

Angoraphobia is wary of being pigeonholed as "punk" or "new wave," but under pressure admitted to being influenced by bands such as Echo and the Bunnymen and Joy Division. But their cover material ranges everywhere from Elvis Costello to the Cult to R.E.M.

One third to one half of Angoraphobia's material is original, Cahill pointed out. Songs like "Muffy" might point out a possible link with the band's name. Another Angoraphobia special is a "tribute" to Middlebury's dean of students.

"We wrote a song about Erica Wonnacott," McDermott said. "Dean Emerson figures prominently in it — we want them to come out and see us."

Angoraphobia seems to be headed for the "big time," as Cahill cracked. Starting out with parties in Weybridge and Fletcher, they recently performed at an art opening and at Thursdays.

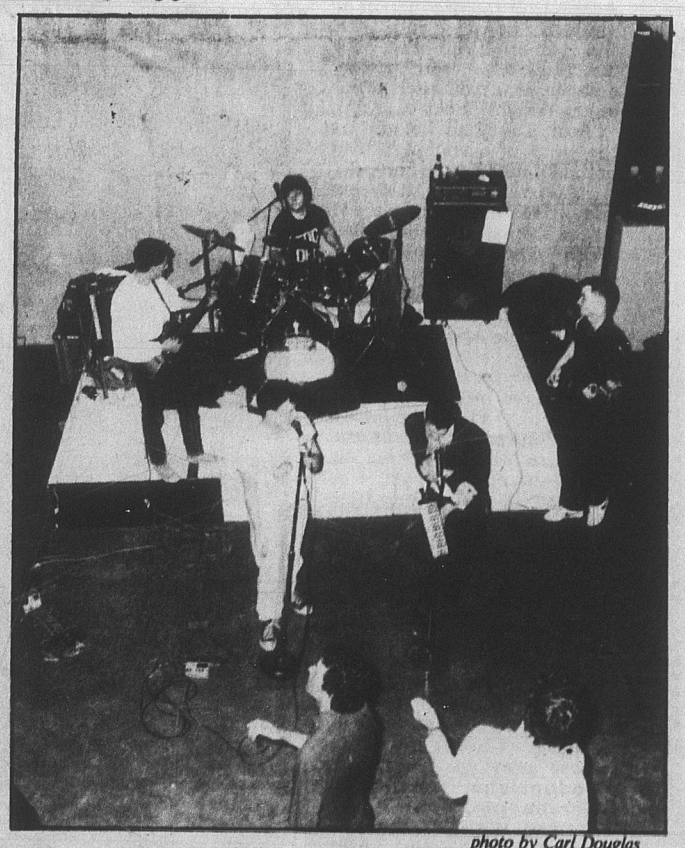


photo by Carl Douglas

Angoraphobia: (background) Dave Blument al, Leo Lacey, Chris Cahill, (foreground) Gerry McDermott, Stephen Sullivan

Three Guys: (L to R) John Chaplin, Miguel Echegaray, Pat Stern

photo by Allison Ross

Three Guys

If Angoraphobia has the most cryptic name of Middlebury's bands, Three Guys has the most straightforward. This (insert proper number here)-piece band combines the two remaining/ungraduated members of the now-defunct Social Probes with freshman drummer Miguel Echegaray, a mix that has put out some of the funkier new music on campus.

"We've gone to more intricate and rhythmically complex music," said guitarist Pat Stern. Rhythm plays the strongest role in Three Guys' music, a phenomenon that is partially an outgrowth of the band's three-piece set up. "We play not with chords, but with rhythm," continued Stern.

While they're certainly having fun, this group takes their music very seriously. "It's a challenge for us to come up with something rhythmically solid," said bass player John Chaplin.

Though Stern is the principal songwriter, all three contribute to the process. "We all like to write music — and we compose it together," Stern noted.

Asked to pin down their style, they described it oxymoronically as "funky folky rhythm and blues," which might not clarify things too much. But as Chaplin noted, "we've moved away from a standard pop rhythm."

Echegaray added "we're incorporating fusion, off-beat rhythms and interesting time signatures." Noticed a slight tendency to dwell on rhythm yet?

Being a three-piece has proved to be a demanding setup. Chaplin noted that the stripped-down approach helps "keep things tight — it's one sound coming at you," but also puts a lot of pressure on the members. "It's tougher to cover up mistakes."

Convincing Echegaray to play with them was a more difficult task than Stern and Chaplin had anticipated. "I felt like *we* were trying out for *him*!" exclaimed Chaplin.

Apparently Echegaray had a few reservations about playing at Middlebury. "I didn't think there'd be any musicians up here comparable to the people I played with down in D.C."

"But things have worked out well," he concluded. "They're very talented."

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FILM REVIEW:

Michael J. Fox: Not Just 'Cute' Anymore

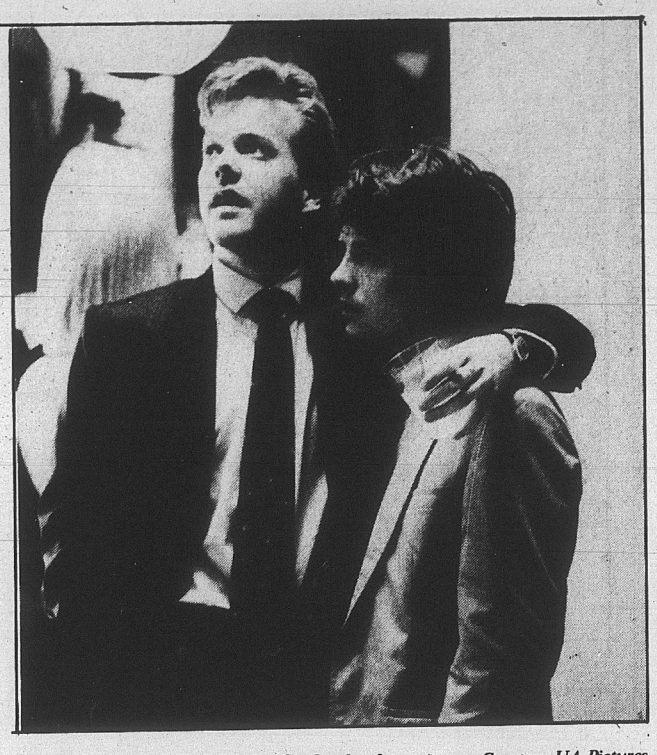
By Ann Calfas

After countless trials and tribulations, Jay McInerney's 1984 novel of yuppie corruption has made it to the big screen. Starring the box office boy wonder, Michael J. Fox, this movie depicts the same coke-obsessed, strung-out youth of last year's "Less than Zero." Located in the Manhattan fast lane, *Bright Lights*, strays from the MTV gloss of its LA version and gives the audience a less stylized, more character-oriented chronicle of a young man losing his grip. The movie also stars Keifer Sutherland, of *Lost Boys*

Of course we come to the inevitable question: Can America's Sweetheart be convincing as a man drowing in cocaine and double vodkas?

tame, as the devilishly tempting best "friend" who has succumbed totally to the sins of the "big city" but seems to be sailing smoothly thanks to a constant stream of "Bolivia's best."

The movie is structured as a week in the life of a New York magazine fact-checker, and revolves around his attempts to cope with the steady stream of pressures and disappointments that have reduced him to this blurred existence. His mom has died, his wife, played by Phoebe Cates, has left him for a french fashion photographer (the worst insult), and he is slowly losing his job: things are looking GRIM. McInerney, who wrote his own screenplay adaptation, elected to stay true to the interior monologue – flashback format, using voice-overs and that old foggy fade-out. Unfortunately, as Camilla



Michael J. Fox and Kiefer Sutherland *Courtesy UA Pictures*

Herrera,'89, points out, much is lost in the translation. What was moving in the novel, has been reduced to standard movie cliche. I did find some of the "memory" scenes with his mother, played by Diane Weist, touching, though not inventive.

Of course, we must come to the inevitable question: Can America's sweetheart be convincing as a man drowing in cocaine and double vodkas? Do we believe that Alex P. Keaton could possibly have a permanent hangover, tell his boss off, make a drunken pass at a co-worker, and basically be driving himself to an early death? We don't want to, but I personally believe that Mike pulls it off. This casting choice was as strange as casting Rob Lowe as a retarded boy in last year's *Square Dance*, but definitely eliminated any chance that the audience would just reject him as a messed up slime. Much like *Less than Zero*, I think the movie makers chose to clean it up before delivering it to the general public. Possibly, the reality that these books attempt to describe is just too ugly to sit through for two hours without some doctoring and a little glimmer of hope injected into the endings. I think the part, in which we see the extremity of utter desperation, will do much for Fox's acting reputation, and allow him to leave some that "adorableness" behind.

Keifer Sutherland is good, as always, in the part of the evil sidekick. In *Bright Lights*, he isn't the leader of a gang of bullies (as in *Stand by Me*) or the leader of a gang of vampires (as in *The Lost Boys*), here his malevolence lies in his chilling emptiness. He is lecherous, lewd, and loving every minute of it. In the end, when Fox's character is finally able to perceive the hollowness of this so-called friend, we can finally sense an enlightenment, and project a hope for his future. I should mention that Fox's real life love, Tracy Pollan, shows up in a cameo-size role as the woman who inspires him to virtue and who will eventually lead him to the straight and narrow path (we think). It was a little under-developed, but that's life in the big city.

McInerney's one stab at metaphor crops up sporadically throughout the movie in the form of "the coma baby," who's struggle to emerge alive from the womb of his dying mother parallel's Fox's own trauma. This image (with the exception of one cornball dream sequence) was at least thought-provoking. Finally, I have a hard time either recommending of warning you against this movie. It will leave you drained yet edgy, much like Fox's character. I found it to be well done, even beyond the "not as good as the book" label, but it is not the definition of "fun." I guess everyone will be racing out to see "The Last Emperor" anyway.

(Let me correct some of the humorous typographical errors that occurred in last weeks column. The co-star from *Masquerade* was neither "Day" nor "Davy Sarant," but Doug Savant. I also did not recommend the movie for Rob Lowe's "fans," but, more appropriately, for his TAN.)

Vermont Happenings

Saturday, April 23

Down and Out in Beverly Hills, 7 & 9:30 pm, $2 or $1 w/ID, Dana Aud.

-*Riddles of the Sphinx,* 7:30 pm, Twilight Hall

-"Sexual Perversity in Chicago" & "Defying Gravity", 6 & 9 pm, $1 Hepburn Zoo

-Student Dance Performance, 8:15 pm, McCullough dance studio

-"Annie", 2 & 8 pm, $5.50 & $9.50, Flynn Theater Burlington

Sunday, April 24

-"Earth Songs", featuring 'The Choice' & 'Chapter Eleven', 1-5 pm, outside McCullough

-"Sexual Perversity...", 4 & 8 pm, Hepburn Zoo

-UVM Band Concert, 3 pm, $1-4, UVM Music Bldg., Burlington, for info--656-3040

-"Annie" (see Sat.)

-Festival of Choirs, 3 pm The Cathedral Church of St. Paul, 864-0471

Monday, April 25

-Flute & Horn Recital, 8 pm, Chateau Grand Salon

-*Last Year at Marienbad* 7:30 pm, Dana Aud.

Tuesday, April 26

-Dramatic Reading of "Lab Experiment" by Pam Freeman '88, with panel discussion, 7 pm, Proctor Lounge

-*A Movie & Bonnie and Clyde,* 7:30 pm, Dana

-Oakland Ballet--"Giselle" 8 pm, $13.75-18.75, Flynn Theater, Burl., call--86-FLYNN

Wednesday, April 27

-Dance--Improvisation on the lawn, noon, outside McCullough Gym

-Music & Dance performance--"Floorplan", 7 musicians, 7 dancers, 8 pm, McCullough Gym

-Japanese Film--*Death by Hanging,* 7:30 pm, Twilight Hall

-French Dept. Video--"Life at Middlebury College", 7:30 pm, Warner Hemicycle

-Oakland Ballet--"Hansel and Gretel", 10:30 am ($4) 6 pm ($6-$18), Flynn Theater, Burlington

-UVM Percussion Ensemble, 8 pm, $1-4, UVM Music Building

Thursday, April 28

-"Aunt Dan and Lemon"- Spring Rep, 8 pm, $2 Wright Theater

-Dance--Open showing of performance work, 1 pm, McCullough Gym

-Dance-- open class 2:45-4:15 pm, Intro to dance, McCullough Gym

-Danceworks: Student choreography and improvisation, 8 pm McCullough Gym

-Graham Chapman--Comedy, 8 pm, $5 w/ID, Mead Chapel

-Rachel Bissex--singer, 7:30 & 9 pm, $2.50, Daily Bread Cafe, Richmond, VT, 434-3148

Friday, April 29

-*Blood Simple,* 7 & 9:30 pm, $2 or $1 w/ID, Dana Auditorium

-"Aunt Dan and Lemon", (see Thursday for info)

-Black Cow Cafe--Big Dipper, 9 pm, $3 w/ID, Cook SDU

-Vermont Contemporary Music Ensemble, 8 pm $4-$6, The Cathedral Church of St. Paul, Burlington

-UVM Choral Union, 8 pm, $1-$4, UVM Music Building, Burlington

"Aunt Dan and Lemon" Opens

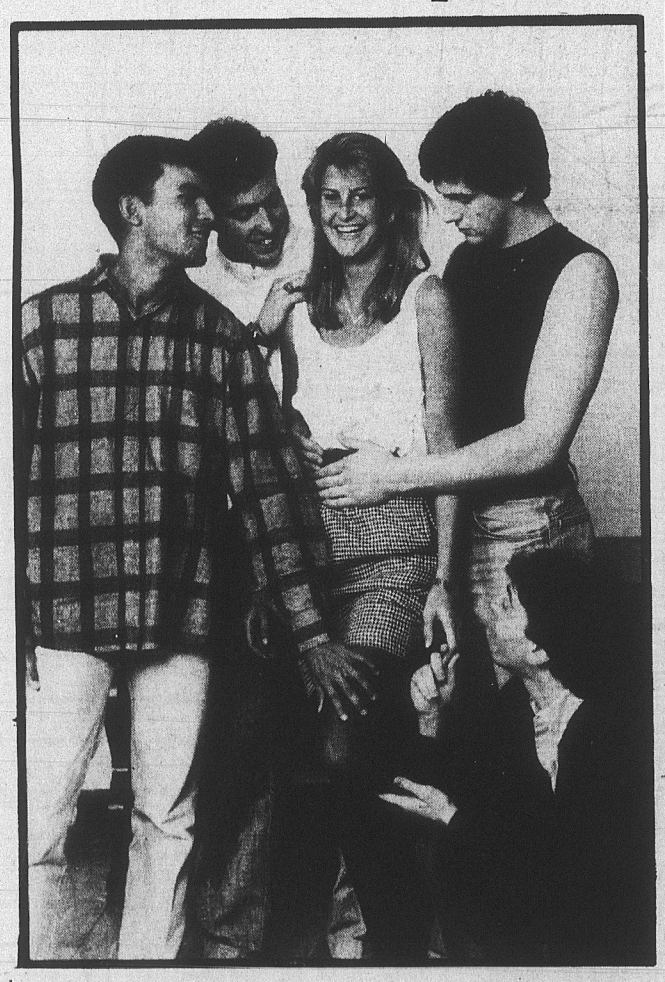
Middlebury College News Services

Middlebury College's Department of Theatre, Dance & Film will conclude its second Spring Repertory season with the production of Wallace Shawn's "Aunt Dan and Lemon." The play will run April 28-30, with performances at 8 p.m. each evening in Wright Theatre.

"Aunt Dan and Lemon" is the story of a young recluse named Lemon and her relationship with Dan, an eccentric, passionate professor whose stories have enthralled Lemon since childhood. Dan, an Oxford don and throughgoing hedonist, introduces her young protege to her libertine and murderous crowd through her reminiscences. Gradually, the play moves into the exploration of alluring and dangerous political ideas and the ease with which we accept, even embrace, evil – so long as it makes our lives more comfortable.

The play, initially produced by the Royal Court Theatre in London and the New York Shakespeare Festival, has been hailed as "courageous, cunning, very funny...utterly individual and haunting" by critics. The Middlebury College production will be directed by theater faculty member Cheryl Faraone, whose previous Middlebury productions include "Serenading Louie" and "Talking With..." "Real Inspector Hound" and "After Magritte."

The cast of "Aunt Dan and Lemon" includes Elizabeth Dewey and Lynn Hawley in the title roles, with Melissa Perry and Alex Draper as Lemon's parents. Louise Whitton, Greg Naughton, Paige Walker, Dana Cormier, Matthew Hoffman, Marti Quinones and Jim Briggs.



The cast of "Aunt Dan and Lemon" *photo by Erik Borg*

The set is designed by Chandler Potter, with assistance from Tom Meyer. Technical direction is provided by Dick Forman, assistant technical direction by David Zemmels, and costume assistance by Annmarie Davis. The stage manager for the production is Rachel Meyer and the assistant director is Donna More. Research assistance is conducted by Heidi Ripley, and Toby Butterwick is the production's dialect coach.

Tickets may be obtained by calling (802)388-3711, ext. 5608 beginning April 21.

CONCERT REVIEW:

Spencer's Senior Recital

Understanding the "Liederkreis"

By Mary Kruger

On Tuesday April 12, Andrew Spencer presented his senior voice recital, and through this *Liederabend* (evening of song) he shared not only the wonderful music of Schumann, Ives and Vaughan Williams, but also an intimate part of himself. His performance of *Liederkreis* by Schumann, which was the longest and most involved set featured in his recital, marked the culmination of nearly two years of study of the songs and growth as a performer. The other works in the recital were chosen for their themes common to *Liederkreis*, namely the feeling of wandering or wanting to go home.

Andrew was first inspired to learn *Liederkreis* when he heard Jan Opalach perform the song cycle here a few years ago. "I was...how do you say it in English...*begeistert* (awestruck)." He has been working on some of the songs for two years, and during that time has gone through many stages of interpretation. He admits that there is no "right" interpretation to music, but his presentation demonstrated his thorough understanding of the music.

Andrew is a joint German/-Music Major, and in addition to performing *Liederdreis* he is writing a German thesis on the texts of the poems. He translated the texts himself in order to better understand the songs and to help the audience share what he learned.

While coming to know the cycle thoroughly, Andrew has also grown as a person and therefore as a performer over the past few years. "Singing is the most intimate link between music and musician that there can be," he said. "If you are going to sing, you have to be self confident...I've felt so much better about myself that my voice just naturally improved with it."

As for his own evaluation of his recital: "It was hard. I tried to bring as much to the audience as possible. Of course, you can't communicate 100%, but I did my best." He was especially happy about being able to perform in the Chateau. "There's nothing like being right in front of the audience to communicate the music."

Well, communicate he did, and very successfully. I hardly needed to interview him to understand his own perception of the music, for from the quiet ecstacy of a secret to the haunting ominousness of a castle, Andrew's musical grasp and intentions (not to mention his diction) were crystal clear.

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ART OPENING:

Josie Richmond's sketches, paintings and doodles

An inquisitive nature at work

By Nicholas DuBrul

The most popular word assigned to the work of Josie Richmond during the opening of her show was "honest." I don't know how "honest" it is but there is a certain humility with which she displays her art that is indeed refreshing if not a bit disarming. The exhibit is comprised not of an eclectic arrangement of mixed media; instead the media are carefully chosen and each one is used to explore a single idea. On the upper level are photographs and sketches while the pit area displays her paintings and if you search a bit, her sculptures.

The first remarkable "signature" to her work is the consistent use of small scale. From a distance the show has no attraction. The works do not force themselves on the viewer, nor are they a plea for attention. They are simply hanging there, on display for those who wish to take the time to pry into these private pieces.

The works are not dramatic. The colory are primarily muted; the photographs tend towards a neutral grey, and while each of the paintings revolves around a general middle tone: blues, browns or reds, the effect is the same.

The works are not dramatic. The colors are primarily muted; the photographs tend towards a neutral grey, and while each of the paintings revolves around a general middle tone: blues, browns or reds, the effect is the same. They blend together. The paintings, all landscapes of one form or another, rely on the handling of paint rather than dramatic narrative scenery (a popular theme for many student artists.) Hence their interest lies in their unobtrusive nature.

One of the most satisfying elements of Josie Richmond's work is the inquisitive nature revealed by a few of the sketches. Unlike many other openings this one was not created under the pretention that she knew all there was to know about the mediums. Instead there seems to be an honest desire to come to grips with the earth and her art.

That which is refreshing, however, is also disappointing.The serenity of the show also displays a certan lack of ambition in the pieces themselves. The paintings have been heavily worked over, creating a tangible but unclear surface which obscures the potentially provoking imagery and treatment. Also, in the meticulous handling of the paint some of the passion associated with creating art seems yet to be released implying that as Ms.Richmond becomes more familiar with the mediums her art will similarly grow. The sketches are part of the surprise, and providing a view into the process behind her art, they too are labored to a healthy degree. Some of them, however, should perhaps have remained in the book from which they came, since they do not quite have the strength of completion shown in the rest of the show. Again, people complained about the "sloppiness" of the exhibit. However, the style seems to me thoroughly in keeping with the works and the opening.

It must be added that reactions to Josie Richmond's art have been very clear, no one remains sitting on the fence with their opinions; it is either appreciated for what it is or condemned with a serious misunderstanding and lack of patience with the pieces, so go and judge them for yourselves.

ART OPENING:

Phoebe Stone's Colorful Chaos

By Maja Kastler

Two years ago, after having seen Phoebe Stone's work in Woody's, I walked into her store on mainstreet and by way of compliment exclaimed that if I ever owned a gallery I would love to display her work. Her art had impressed me that much. Now I was excited by the opportunity to judge her work again. My feelings have remained much the same: Phoebe's art would sell, it's peculiar.

This type of seemingly fun and engaging chaos is present in all of her pictures. It complicates the composition with incessant pattern and superficially infuses it with a sense of frivolity.

On first view, Phoebe's art engages. Her choice of color is dazzling. She loves to juxtapose orange and black. Greens sometimes find their way into her work as well. The surfaces are rich and satisfying. They have been thoroughly worked over again and again with thick layers of oil pastel or paint until a degree of vibrancy is achieved. The pieces look precious.

Phoebe Stone's works *photo by Jackie Belden*

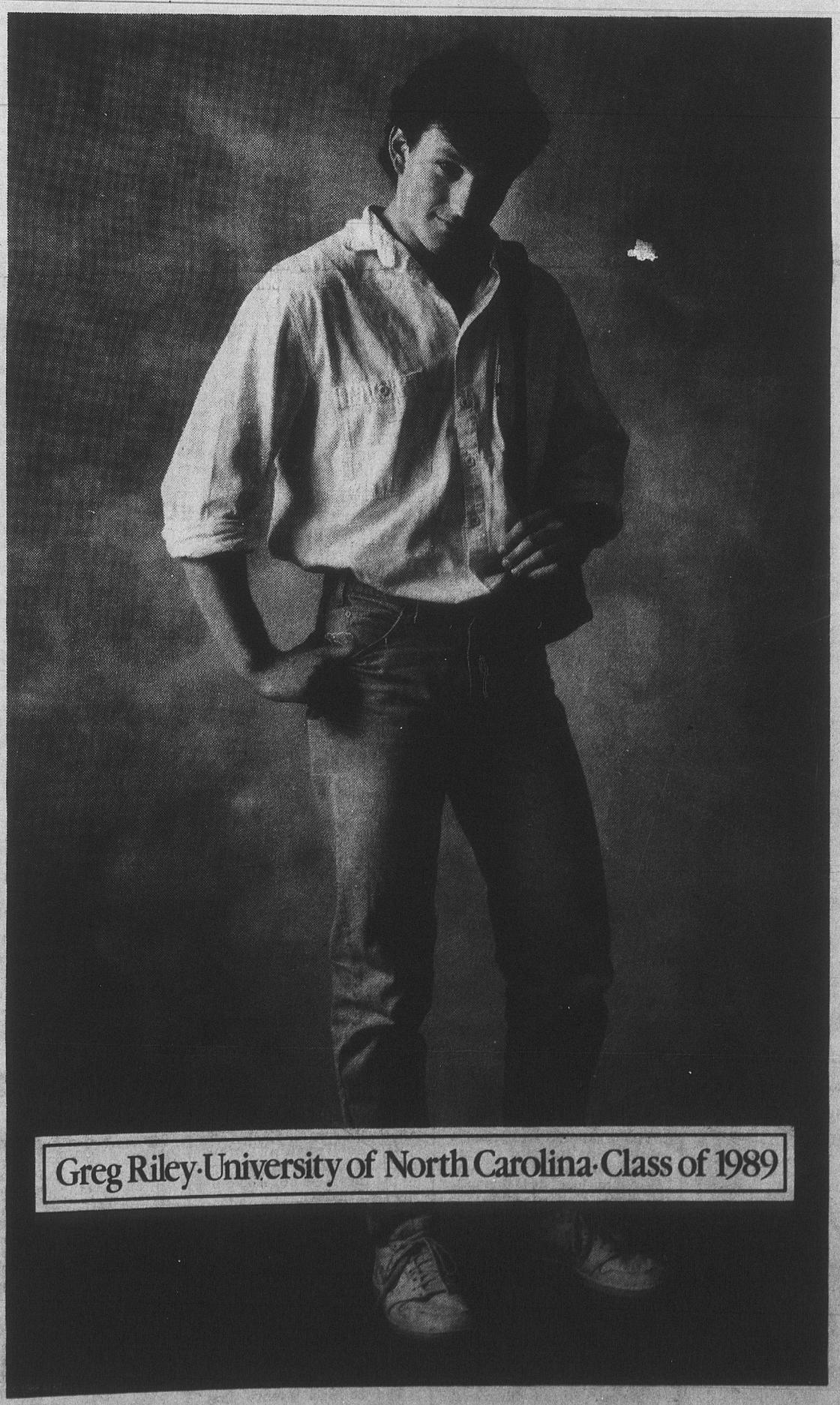
The subject matter attracts, and seems to communicate a sense of humor. Figurative images, houses, roses, dogs, people, monkeys seem to dance about these pictures, while abstract shapes, triangles, bent ladders, rectangles are superimposed and move in opposite and illogical directions. Everything seems to be flying about. In the *Invitation to the Cosmic Party no.1* and *no.2* spaghetti escapes out of its pot, while the teapot spouts its contents, the chairs have dancing legs, and the cups are tilting. All this takes place under swinging orange lanterns and flying roses. This type of seemingly fun and engaging chaos is present in all of her pictures. It complicates the composition with incessant pattern and superficially infuses it with a sense of frivolity.

Yet, once the first impression has had time to dissipate these pictures quickly take on a dimension beyond their decorative and charming, frivolous nature. They make one uneasy. The flying chaotic objects and skewed perspective suddenly read as symbols of disturbed and desperate states of mind acting within desperate circumstances. Within the flying and active settings, Phoebe's figures are completely static. The figures never arrive at a real communication or interraction. One has the feeling that the flying objects represent the tumult of emotions repressed by the characters.

The viewer is placed, in all of the works, in the position of voyeur. One is witness to a strange and uncomfortable, thoroughly private circumstance dominated by appearances and repression. The overwhelming sense is of isolation and the inability to find solace. It's a situation in which one would rather not be placed, a reality which however abstractly represented, one would rather not face.

Therein lies the power of Phoebe's work. It goes quickly beyond the decorative into an unsettling depiction of emotional states. It traverses the pretty and ends at the strange. The show at Frog Hollow Craft Center stays until the end of May.

"Dad was right. You get what you pay for."



Greg Riley·University of North Carolina·Class of 1989

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SPORTS

This country needs. . .

By Tim O'Shea

Once upon a time, Will Rodgers, famous American wit and sometime sportsman, approached the subject of what this country needs. Rogers, one never really known for running a quick mile or possessing an accurate three pointer, shied away from the world of sports when looking for an answer to his problem. Instead, he turned to something quite different. Will, never at a loss for words of wit, said, "What this country needs is a good five-cent cigar."

Well, being a non-smoker and one prone to sympathize with those who chew gum instead, I think that's definitely not what our country needs. Cheap cigars would sort of be like cheap women — keep buying them and get yourself into trouble. Admittedly, I fail when it comes to giving an alternative to Roger's Nickel-Stogie theory, but then again I'm supposed to be an expert in things of the sporting nature, a field Mr. Rogers avoided. Therefore, I shall approach the subject of what our country needs with solutions from the world of sports.

What this country needs is a good fifty-cent ticket to a baseball game. Less money at the gate means a few things: lower, much more saner salaries for our prima donna ballplayers, and more money for suds and dogs at the game.

What this country needs is George Steinbrenner as President. His ineptness and lack of concern for his people would so enrage the populace as to incite revolution, thus leading to better times.

What this country needs is a nation of people all with Don King haircuts. Other countries would either be too terrified to mess, or laughing too hard to know we were moving in and taking over.

What this country needs is Dick Vitale as Secretary of State. His incessant and excrutiatingly annoying voice would force anyone to the bargaining table. Couldn't you just see Gorbachev so sick of Vitale's meaningless statistics and pointless anecdotes that he hands over East Germany and Hungary just to retain his sanity.

What this country needs is mandatory schooling in two-man luge. That would weed out the sick and lowly and might even improve our team in the process.

What this country needs is a condom in every wallet and a satellite dish in every garage. What a perfect combination! People would stay at home on the couch, keep out of trouble, reduce AIDS, and watch sports on the tube. Crime would decrease, traffic deaths would diminish, and we'd make Surgeon General, Dr. C. Everet Koop, alias "Captain Rubber," all smiles. I've heard he's a big tractor pull fan, anyway.

Finally, what this country needs is to do a few things with Edwin Meese. Make him a Utah Jazz fan. He'd be depressed into confessing; or have him go three rounds with Tyson. Iron Mike would either kill the porker or knock some sense into him. I'd sleep better with either option.

I hope someone has the nerve to take my suggestions and put them into practice. After all, we all know this country needs a whole lot of things and these at least might make the nation a bit less lethargic. I mean, seeing Ed Meese get pummeled would make me dance. How 'bout you?

Mike Tyson's Problems

By Chris Hiland

What do you mean, Chris? Mike Tyson doesn't have any problems. He's only 21 and he's already a legend. His total purses to date exceed $20 million. He is happily married to a beautiful actress who is pregnant with his first child. They recently purchased a stately manor in western New Jersey and he's getting another $20 million for the Spinks fight in June.

All's peachy, right? Wrong. First of all, Mike got involved with Don King, the man with the strangest hair in the world. What is it about him, anyway? Does he excude static electricity or something? At any rate, King is notorious for overstepping the limits of promoter and entering the realm of manager. This could cause problems for Mike and his present managers.

Second, is Mike Tyson ready for Michael Spinks? I think so. Then again, I lost a fair bundle on Hagler last spring. Consider their styles. Spinks is a fluid fighter who depends on his quickness, reach, and a certain je ne sais quoi that is manifested in his choice in clothes. Tyson, on the other hand, is a brute whose strength lies in his power and his inside fighting skills. Tyson also depends heavily on his killer instinct. Granted, this term has become somewhat cliched in the sport but if you have any doubts as to Tyson's true nature, I suggest you read the most recent article on him in the *Sports Illustrated* of a few weeks ago. Striking, indeed.

Another issue that has been raised concerning Tyson is that of experience. Many people feel he has not been truly tested yet by a good fighter. Consider Larry "who cares if I lost, I got two million out of it" Holmes, Tony "what's in a name" Tubbs, and Pinklon Thomas. Sure, he may have had to dance around with "Bonecrusher" Smith for fourteen rounds to get a decision but that was only because his inside shots couldn't match Smith's incredible ability of hugging. Spinks will undoubtedly be Tyson's biggest challenge.

Just for fun, let's count our bridges before we get to them. If Tyson beats Spinks, he will be considered one of the greatest, if not the supreme, heavyweight fighter in history. From what I understand, young boxers are being trained now to defeat Tyson in the future. I wish them luck.

Then again, if Tyson falls to Spinks, what will happen to the young champion? Will he go the way of Joe Louis and Jersey Joe Walcott and fall into the throes of debt and dodge 'em with the IRS? With the loss of his two most trusted friends, Jim Jacobs and Cus D'Amato, Tyson will have to watch whom he trusts. Less likely but always possible is the tragic fate suffered by Muhammed Ali. Now suffering from Parkinson's Disease, "The Greatest" is trapped in a permanent state of Punch-drunkeness.

But let's not be morose. I have faith in Tyson's skills and I am confident that he will be able to defeat Spinks. It's Mike's judgement I'm worried about. Especially with Don King loose.

Baseball drops doubleheader

Middlebury is counting on John Theiss to continue his successful pitching.

photo by Meredith K. Neider

By John Spellane

The Panther ballclub entered last Saturday's doubleheader against North Adams State with a respectable 4 and 5 record. As of Tuesday this week they had sunk to 4 and 9, having been swept in successive doubleheaders. After losing both ends to North Adams Saturday, the Panthers returned to Middlebury this past Tuesday eager to come back to within one game of the five hundred mark against traditional opponent, Southern Vermont.

In game one with Panther captain John Theiss on the mound, the Panthers entered the sixth inning with a slim but promising 5-4 lead. However, the margin proved too precarious as the Southern Vermont squad scored 6 runs in the top of the sixth inning. Six runs usually indicates an offensive explosion, but Panther pitchers Theiss and Bill Baillergeon cannot be altogether faulted for the Southern Vermont offensive output. Southern Vermont uncovered some deficiencies in the Panther defense as a host of errors and two misplayed suicide squeeze attempts were the main cause for the Panther demise. As Theiss added after the game, "You can't expect to give a team four extra outs in an inning and not run into trouble." Panther coach Bob Smith was equally disappointed, though he credited Southern Vermont for their opportunistic play; "They took what they could get," he said, "We just couldn't make the plays when they counted."

Game two was even more frustrating. The Panthers, perhaps still in shock after their disappointing performance in game one, came out flat and never recovered as Southern Vermont cruised to a 7-1 victory. Smith, assessing his teams lackluster performance of late, also cited his squad's notable lack of offense as a key factor in the Panther's four recent losses; "It's been frustrating, we simply haven't been able to put anything together . . . we can't seem to rely on moving runners along."

There were some offensive bright spots despite the Panther's inconsistent play this past week. Smith credits Jim Hackett and Theiss as his most dependable hitters of late, but is quick to add; "Jimmy and John are two guys we need to have on base to win, but when we can't execute a hit and run or score runners from second we're in trouble."

The season is far from over. However, the Panthers are squandering their chances for post-season play which has been so elusive in the past. Now they will be forced to play catch-up the rest of the way as they can ill-afford to lose many more games.

Tomorrow the Panthers face the Dutchman from Union in another Saturday afternoon doubleheader. Game time is 1:00 and if you can't make it down for the game listen to WRMC at approximately 3:30 as the second game of the twinbill will be broadcast over the airwaves.

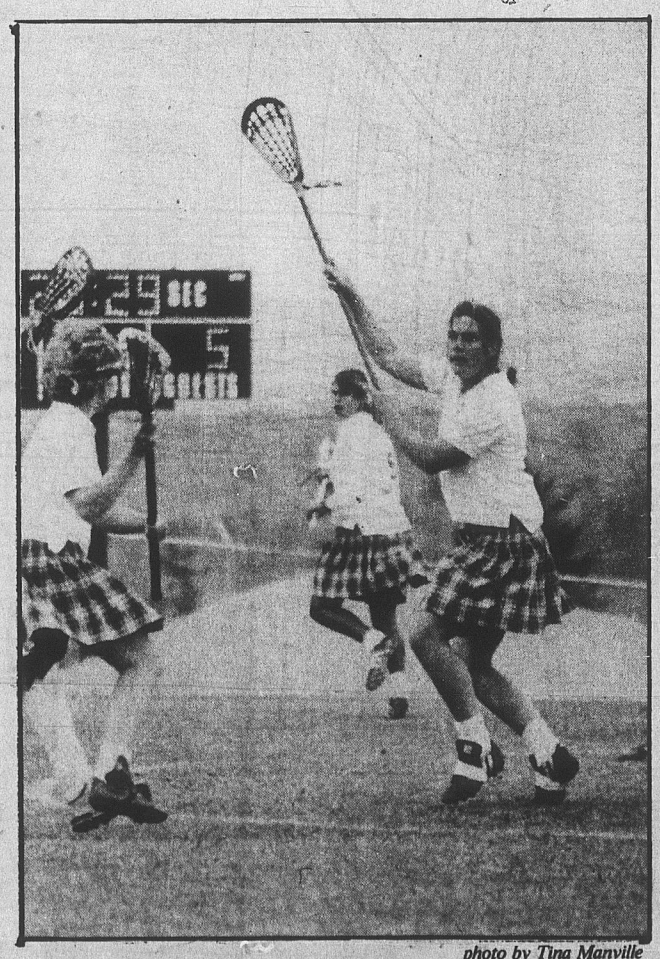


photo by Tina Manville

Josie Richmond in action against St. Lawrence

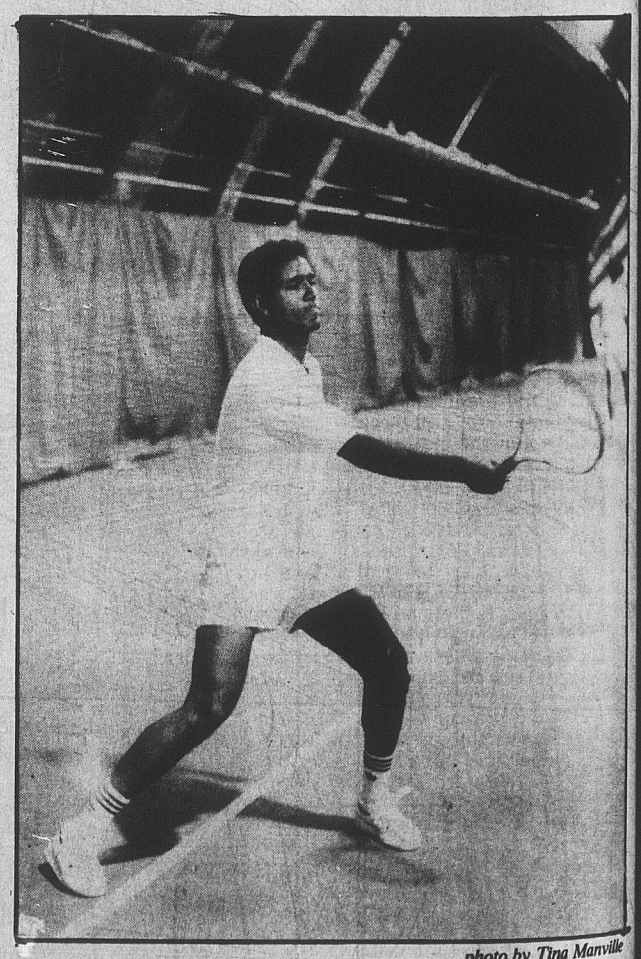


photo by Tina Manville

Pranay Ramdav returns serve in men's tennis match

Middlebury Linksters Open Season

By College News Services

The Middlebury golf team's season was trimmed by one match as Old Man Winter played his last cards this past weekend. The scheduled 18 hole event hosted by MIT was cancelled due to Saturday's late spring snow squall. This bit of bad luck may have brought the spirits of those young lads down, but the Panther linksmen were far from beaten. Weather has never been known to stop this hapless pack of golfing merry men.

With a twinkle in his eye, Golf coach Russ Reilly rounded up the staff, packed several dozen golf balls, and aimed the van at Cape Cod. The destination? New Seabury Country Club— site of the 1988 New England Spring Golf Classic.

This year's tournament began on Sunday with the traditional pre-match practice round. The freckle-faced sophomore Geoff Worden wowed crowds with his straight-up-the-middle, charging style of play. No one doubted the fact that Worden had come to play. But as his first round score proved, he had come a day early.

The 36 hole event's first round proved to be tricky with blustery winds and ice-fishing temperatures. Golden throated Steve Lauterbach led a veteran Panther squad to eighteenth place in the field of forty. This young man has become a gallery favorite with his course antics and his gutsy play. But gutsy play found Lauterbach a watery grave as play resumed on Seabury's notorious outer course.

On this day, conservative play enabled the team's aged core to carry the Panther's good name. Junior Andrew Buonincontro was low man, followed by captain Jerry Fryberger and junior Adrian Easterbrook. At just over 5 feet 6 inches tall, Buonincontro is a master of the short game. "My good fortune around the greens saved me from many a bogey today," said golf's biggest little guy.

Scores were slightly higher than normal for the Panther linksmen, but coach Reilly seemed unalarmed. "Only recently did the guys trade skis for golf clubs," he said, "You'll see some quality golf now that they've worked the bugs out."

You can watch the golfers at their next home match on April 30 at the Ralph Myhre Golf Club.

Some N.H.L. Problems

By Trey Young

It's that time of the year when I feel the need to criticize all of the things that really bug me about professional hockey. For anybody that cares about professional hockey this is the time of year when we start to pay attention to who's beating who. For those of you who don't care about hockey, I'm not talking to you. We all watched a lot of hockey lately and T.V. coverage of pro hockey is absolutely horrible. I, unfortunately, have been forced to watch the play-offs with a bevy of Boston fans. The majority of the games have been covered by N.E.S.N. Alright, I realize that this station must cater to the New England fans to an extent, but Derek Sanderson is nauseating. Derek was once a superstar for Boston who became the most famous of the hockey alcohol and drug addicts. Well, I think Derek is back on the bottle. This man blames everything on the opposition and speaks of the Bruins as if they are angels. By the way Derek, anyone that consistently dresses players like Bruce Shoebottom and Jay Miller has more on his mind than goal scoring. And Derek, your associates aren't much better so don't take all of this criticism to heart.

The other station that is carrying play-off hockey this year is E.S.P.N. The problem with E.S.P.N is that they try to cater to the audience that is completely clueless about the sport. They treat hockey like it's Irish hurling or something. Anybody that is taking the time to watch playoff hockey has some idea as to what is going on. The people that produce the hockey for E.S.P.N. have obviously never had any type of introduction to the sport at all. E.S.P.N. has found it necessary, in its infinite wisdom, to grace its viewers with completely useless statistics.

One of these statistics is HITS. The number of hits in a game means absolutely nothing. To realize this one must look at the Edmonton Oilers who rarely, if ever hit, and they are the best team of the last 5 years. They always get out-hit, but they always outscore.

Next we have OFFSIDES. Offsides is not penalized by anything short of a face-off. The more off-sides a team has usually means that they are the agressor. E.S.P.N. sees this as a statistic that shows why a team is losing. Not so. The last of these ridiculous statistics is Tough Shots. One would be surprised how many goals are scored on the easy shots. Basically what I'm trying to say is that E.S.P.N. knows squat about the sport of hockey.

As far as the players are concerned I have some more little pet peeves. You really have to hate all of the players that are wearing the large double numbers like 77, 66, 55, 88, etc. Wayne Gretzky wears number 99 and this was a promotional gimick when the wunderkid came to the N.H.L. from the W.H.A. Since then every cocky guy in the league that thinks he is the next messiah wears a large double number. Who do they think they are anyway? Another thing you have to hate is when you find some guy who squares off to fight and then jaws with his opponent until the linesman get there to break it up, and then he starts throwing punches. If you ever wish to see an example of this chickening out just watch Ken Linesman play once or twice.

These are the same players that just can't take a clean hit. They come right back at their opponent with a cheap shot. These are the guys that create the garbage that erupts into brawls. Another of the annoying traits that some of the more annoying players possess is the need to perform some ridiculous dance after scoring a goal. The most notable being Mike Foligno for the Buffalo Sabres. The next time you see a player doing an obviously rehearsed routine after scoring a goal. Just remember that the poor chap rarely scores so it's a big deal to him when he does. This is his one chance to make a real fool of himself.

The referees have done an exceptional job this season so I really can't be too upset about anything they have done. However, I just wish that they would drop the damn puck at the face-offs without all of the pomp. One more thing, I really wish that the linesman would learn how to skate without looking so silly. I suppose that some things will never change, but one can only hope.

Finally, the fans. What are some people thinking when they go to hockey games with their favorite player's jersey on? Do these people have any idea how stupid they actually look? Come on now, will you people please grow up! Generally speaking thses are the same people that want everyone around them to think that they know all of the players personally. They try to let those around them understand this by calling all of the players by their first name or by some media nickname. Hey guys, we know better. No player would be associated with some idiot that wears a replica jersey to the games. One final note, the worst thing in the world is to watch hockey with a bunch of people who have absolutely no idea what they are talking about. If you don't know what you are talking about, please SHUT UP! You have no idea how dumb you sound. No, fights don't win games— and yes, there is more to the sport then sticks swinging and blooy fights. There is nothing more satisfying than a beautiful pass that results in a goal that springs off the roof of the net. If you think otherwise, I hope that I never have to watch a game with you.

The play-off picture is beginning to shape up as teams have advanced to their divisional championship series. In the Adams Division the Boston Bruins are faced off against the powerful Montreal Canadiens. The Canadiens defeated the Bruins in game one of this series handily by a score of 5—2. The Bruins are going to have to put the past behind them if they are to stand a chance against the Canadiens. In the Patrick Division we see Washington against New Jersey. New Jersey lost to Washington in game one and they need only confidence to make this one hell of a series. The Norris Division highlights the Detroit Red Wings and the St. Louis Blues. Detroit beat St. Louis 5-4 in game one. This series should prove to be a barn burner. Anything can happen so you'll get no prediction from me. The Smythe Division championship series is considered by many people to be the Stanley Cup. Calgary and Edmonton have become archrivals and they are the two most talented teams in the N.H.L. Edmonton won game one, 3-1 on goals from Jari Kurri and Wayne Gretzky late in the game. Look for Edmonton to squeak this one out. That's all for now. I look forward to seeing you in the news.

Lacrosse Crushes Amherst

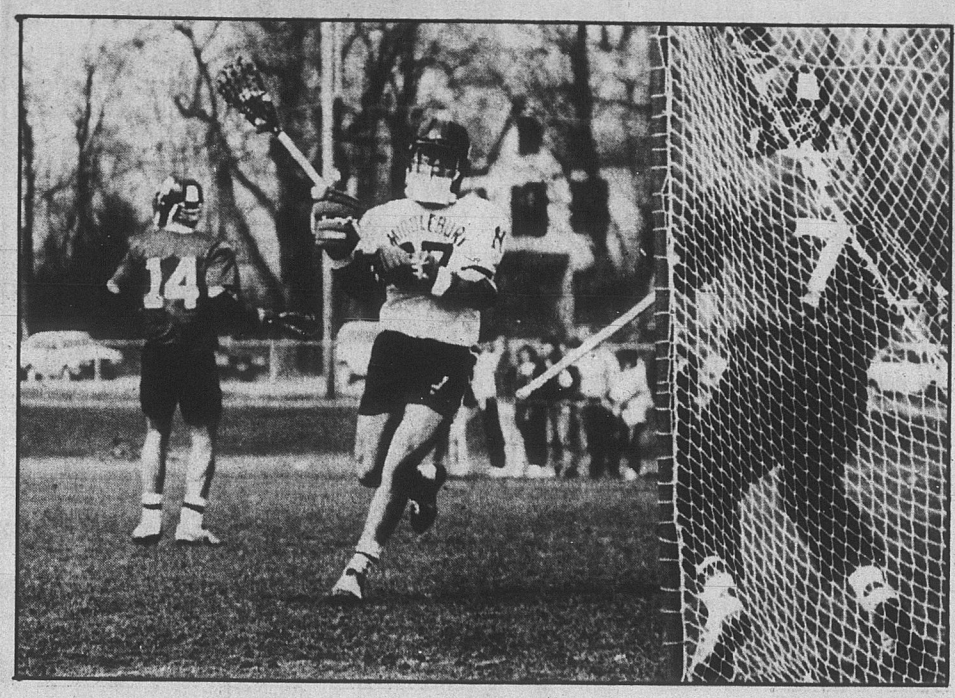
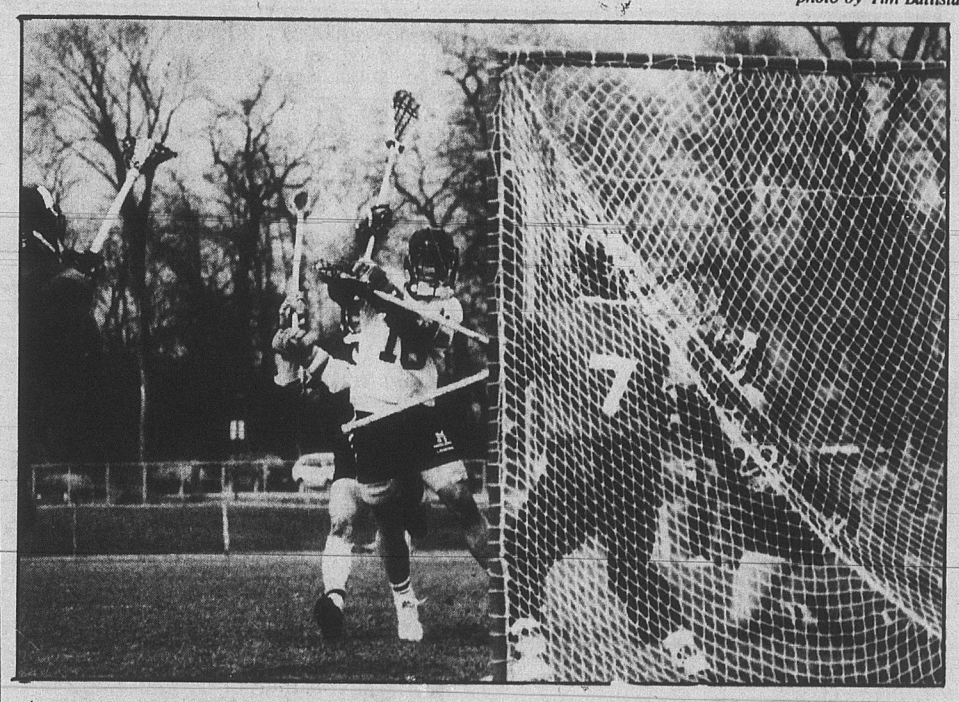


photo by Tim Battista



A not-so-happy deja vu for Amherst's goalie as Jim Riley (above) and Nat Saltonstall score goals in Middlebury's 12-4 win.

photo by Tim Battista

Tim Ostebo drives a single to center in Panther baseball action

photo by Meredith K. Neider

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Winter Term: Act Now

The faculty vote on whether or not to keep winter term won't take place until September, but if students want to have anything to do with the outcome of the decision, they had better start talking now.

Last year when the issue of winter term came up very little student opinion was solicited or considered. For obvious reasons professors wanted to consider how they feel about keeping winter first — they are the ones burdened by extra preparation and shortened periods of time in which to grade exams.

Now is the time for students to speak out for themselves. Eliminating winter term would radically change the organization of most majors — especially literature majors which use winter term as a preparation period before comprehensive examination. Anyone writing a thesis or preparing a writing project over winter term knows the benefit of being able to focus on a single endeavor. It may seem like warped psychological torture at times to have one consuming project to work on for the dreary month of January, but the prospect of having four other courses to keep up at the same time as a thesis is infinitely more horrific.

The shape of any senior's academic year would be most severely effected if winter term were abolished, but if winter term is abolished, everyone will receive a different kind of education — without the opportunities offered during January.

In short, more than the calendar is going to be overhauled. And this is our education whose shape is being reconsidered.

Middlebury College would not necessarily become a more academically rigorous institution just becasue winter term — a month during which most schools recess — is abolished. What are the viable options that would replace winter term? If we went to trimesters, the calendar would interfere with summer school's schedule. If we get rid of winter term and are sent packing for January, what does that say about academic standards here?

If saving face academically is the issue, a little more discretion should be exercised concerning courses offered that are considered acceptable. No more Brigitte Bardot. If students can spot a gut at a glance, surely the professors know what they're offering. Students will rise to the academic challenge they are offered more often than not.

If the issue is whether or not professors can get more final papers corrected and juggle the burden of comprehensive examinations, perhaps they should stop throwing around terms such as "student malaise."

It's up to students to decide what the issue is for themselves and do something about it. Now.

Where have all the leaders gone?

Our generation is devoid of heroic leaders. Baby boomers just voted Martin Luther King, Jr. the person who most influenced them with Bobby Kennedy runner-up, according to a Rolling Stone survey. Neither of the two were ever president.

At least in recent history, the men who have held that position have given us little to cheer about. Who could we say has most impressed us? Nixon for getting entangled in Watergate? Ford for playing professional football? Our hapless teflon actor can't even pretend to combine content with charisma.

The primary elections for presidential nomination reflect an absence of strong leaders in current political life. Not one of the men campaigning can boast of sweeping an audience of its feet by embodying an appealing social conscience with governmental experience to boot.

Jackson is the emerging man. He has what it takes to grab people by their hearts. Off the cuff, he can translate any statement into alliteration and have it come out sounding optimistic. Rather than emerging as a strong political figure, however, Jackson's popularity still calls into question whether it is possible for a qualified leader to rise in our midst.

Jackson is strong in his ability to identify with humanity and to tell people what they need to hear. He has spoken to the deplorable state of the poor in America. He has identified the problems — but he still isn't a strong political leader. He has no governmental experience.

It's frightening that those who do have political experience can't find it within themselves to feel as passionately for social issues as Jackson does. Political office seems to require getting mired in details, disabling viable candidates from floating a positive message above it all.

Ironically, and sadly, wartime situations often bring out the types of leaders we vainly scan the thinning primary crowd to find; we're looking for someone who can deliver a unified message for salvation, someone who can help our economy and our impoverished, someone who can pick up the pieces before dropping the bombs. The entrance of two religious leaders in the primaries who grabbed a surprising amount of votes makes it pretty clear the nation is looking for more than a body in the white house. It's looking for a body and a soul. A competent figure fleshed out with a heart we can trust to pull morals and economy together at once.

That's the ideal. Hopefully World War III won't have to roll around before we find someone who approaches it.

OPINIONS

Letters to the Editor:

Winter Term is invaluable month...

To the Editor:

While the debate about Winter Term has faded from popular conversation, the decision to keep or abolish it will be made in the next few weeks. Of the 150 questionnaires that were sent out to the faculty asking their opinions on Winter Term, around 130 were returned and the results show a split in faculty opinion. There are those who want to abandon Winter Term in favor of an extended winter vacation, but there are also professors who realize the strengths of a Winter Term and want it to stay.

Admittedly, Winter Term has its problems. With students enrolled in courses such as book binding, where an evening's assignment consists of scraping glue off decrepit bindings, it is no wonder that many abuse the term's freedom.

It is important to remember, however, that a large number of students take the intiative to make their Winter Term more than just a numbing, drinking splurge. Last Winter Term, I took an intensive German language course and also audited a music course that went to New York to see an opera. In addition, I worked 12 hours a week at a job in the Music Library and took cross-country skiing lessons at Breadloaf. I was not just busy; I was having fun.

Hundreds of other students were similarly enjoying themselves during Winter Term with internships in businesses and trips to foreign countries, something they would never have ben able to do without Winter Term. New courses dealing with subjects that are not covered in the Spring or Fall semesters enabled students to engross themselves in those interests of theirs which had beforehand been relegated to the back burner. So, for many, Winter Term provides the only chance to break free from the grind of completing a major.

One of the main reasons I decided to come here, as opposed to other colleges, was that Middlebury has a Winter Term. I feel that having a Winter Term is a positive reflection of the academic philosophy of our administration. The existence of Winter Term tells me that my responsibilty to look after my own education is appreciated and admired by this community. But it is up to us, the students, to have the self-discipline to make Winter Term worthwhile.

Matthew Reed

Room draw

To the Editor:

Okay, so I'm only a freshman. Okay, so I've only been studying French for 7 years. I fail to understand room draw. I drew for the Chateau on Friday. I had to stand by and watch people who have had less than a year of French and people who turned their applications in 4 days late get rooms. When it finally got around to me, all the rooms had been taken. Can someone please explain to me why I am being denied the opportunity to use 7 years of a foreign language?

Susanne M. Johnson

But changes are vital

To the Editor:

Over the past several years Winter Term has been a source of dissatisfaction and controversy between students, professors, and administration.

I am one of the majority of students who believes that Winter Term should be maintained. Winter Term at its best can be a valuable and intensive learning experience, but, unfortunately, Middlebury has plenty of students who undermine this goal by excessive partying and failure to attend classes. This activity, however, is only a response by some students given the opportunity to goof off. At present, Middlebury requires Winter Term credits for graduation, which suggests that kids who fail to attend class feel that they don't need to go to class to receive a passing grade. I've never heard of anyone **not** receiving credit for Winter Term. However, the problems will be eased if certain other aspects of Winter Term can be emphasized.

For instance, at a school famous for its language program, I believe that the year-round approach to language is an excellent one, since it allows the student an opportunity to concentrate on acquiring an immensely valuable skill.

Similarly, Winter Term provides the opportunity of an off-campus internship. As a sophomore this year, I jumped at the chance to spend six weeks working in a medical research facility. The practical experience gained from a good internship is invaluable, particularly for pre-professional students, and, contrary to popular opinion, internships are easy to find.

After considering both sides of the issue, I have a few suggestions for changing Winter Term:

Require only 3 out of 4 Winter Terms OR make Winter Term optional for seniors **only**— that would give seniors a much needed opportunity to pursue job applications and interviews beyond the usual New England area.

Expand the opportunities for off-campus study OR require one Winter Term internship or off-campus study

Incorporate class attendance/participation as a standard factor in grading

Continue to provide a diverse variety of courses and encourage students to explore new areas

Provide more Winter Term courses offering major credit

Accept the fact that January provides the best and most available skiing for students and faculty alike

I hope that these points and suggestions will be considered by the administration and student government before making a final decision on the fate of Winter Term.

Kathryn A. Dobyns

Bilious Yawpings

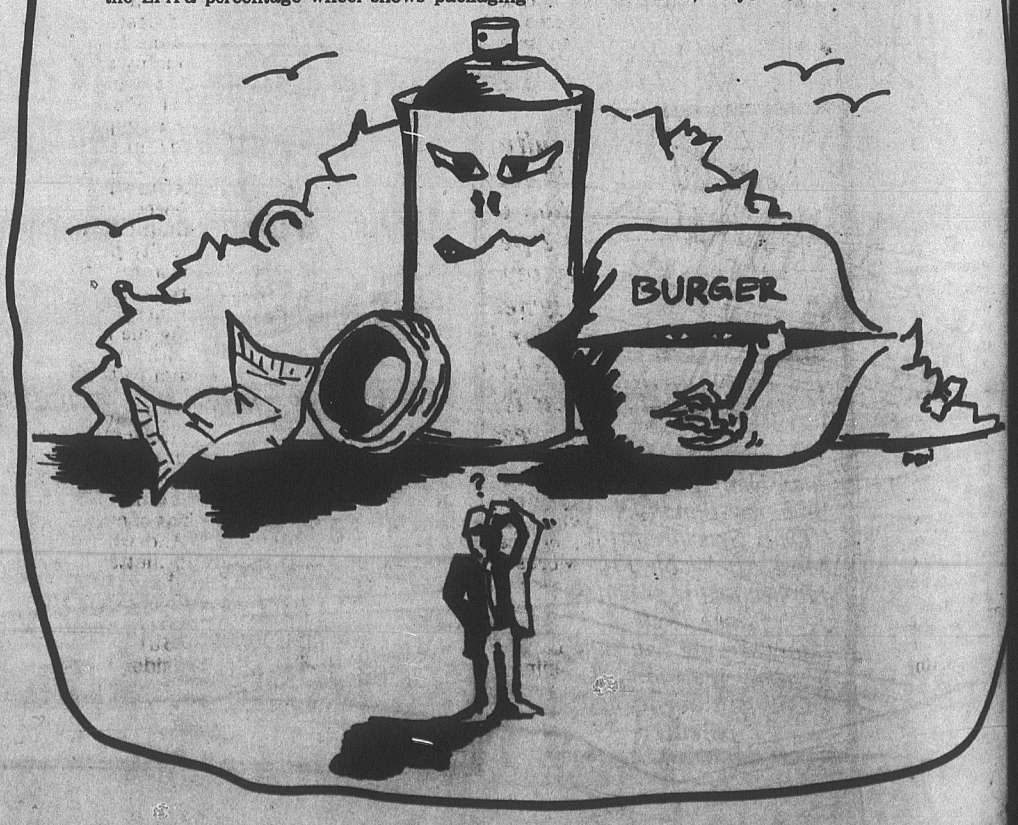
Seth Richardson and Denny Taylor

Susan Oddsen
guest yawper

Hey now! It's finally MY turn to yawp. And since it's Earth Week (how many of you know what Earth Week is all about? Come on, let's be honest . . .), this is the perfect time for me to let out my environmental frustrations. So what is Earth Week? No, it's not an EQ invention, it's an extension of the Earth Day celebration which began April 22, 1970. A bunch of people concerned about the environment dedicated this day for nationwide activities to promote continued environmental awareness. And what does that mean to us? Take a good look at yourself and your environment. What effect, negative or positive do you, yes YOU, have on your environment??? What can YOU do differently to have a more positive effect on the environment? Well, let me yawp a bit, and tell you what's on my mind . . . and then YOU decide how YOU feel about these things. . .

Our society is based on the Throw-It-Away, Get-A-New-One Principle. Do we ever think about saving things for a later use? Naw, too much of a bother, just throw it away. (And we wonder at the mountains of garbage we're creating.) Exactly what IS this "garbage"? Well, the EPA'a percentage wheel shows packaging checking in at 50% of the total volume of all garbage, and 33% of the total weight. Americans spent in a year more money on food packaging than the farmers earned producing the food that goes in the packaging!!! Facts aside, there is a serious addiction problem here: we love convenience, and are addicted to it. (Convenience equals plastic) Plastic and its derivative Styrofoam have been elevated to a god-like power position over society, just like pesticides were in the last decade. We're finally getting a clue that these gods are fakes; they're slowly but surely killing us off. The trend everywhere you look is PLASTIC. Especially in the food industry. Does anyone remember the good ol' days of glass ketchup and mustard bottles, the days when drinks came in glass bottles, when egg cartons were cardboard, not styrofoam???? The list goes on and on. The plastics industry is having a party at OUR expense. We will suffer and pay for the landfills that are created.

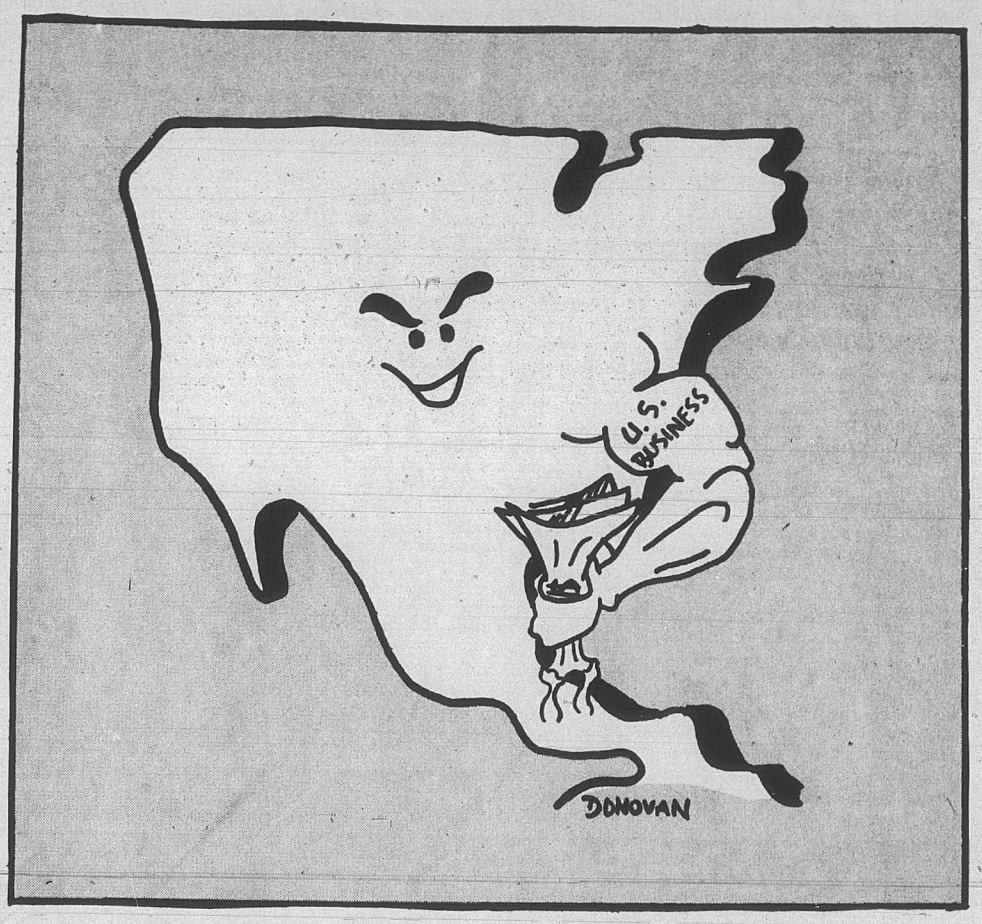
So you think about this when you go to the store . . . it's your choice. YOU can make a difference . . . don't pick up that item coated with 3 layers of non-biodegradable packaging . . . ask for a paper bag for your groceries . . . IT ISN'T THAT MUCH OF A SACRIFICE!!!!! Happy EARTH WEEK, see you at Arlo.



U.S. exploiting Central America

Long history of economic and political intrusion is prime cause of instability in the region

By Russ Christensen '58



Most North Americans are confused about whether or not we should support the Contras, and about funding the civil war in El Salvador to the tune of $500 million a year, and about the attitude of the United States toward the government in Guatemala.

Our national leaders explain our presence in this area of the world as protecting "freedom and democracy" in the region and preventing the penetration of a Soviet-type totalitarian government. How true is this claim?

By depicting the struggle in Central America as a confrontation of East vs. West, democracy vs. communism, our political leaders do us a disservice. It is patently inaccurate to say that there ever has been a Soviet presence in the region. If we are to understand why problems are surfacing now we need to understand the history of the region. Culturally, economically, and politically, Central America has long been a colony, first of Spain, and then (economically, at least) of the United States. Regrettably, both forms of colonialism left much to be desired.

The Central American nations — Costa Rica, Nicaragua, Honduras, El Salvador, and Guatemala — were all born in the 1820's. They emerged from the breakup of the Spanish colonial empire. For a while they tried to stay together as one nation. This effort failed for several reasons, including poor communication systems, a weak infrastructure and local jealousies.

In the 1820's these five countries were all primarily agricultural societies. None of them has ever made a transition to an industrial sciety, as happened in the United States. At the time of this independence from Spain almost all of the agricultural land in these countries was held communally, or was owned by a few wealthy families who held royal charters to rich pockets of land. (The one partial exception here is Costa Rica.)

These societies at the time of their independence, could all be described as poor, but none was incapable of feeding its people.

By and large, North American businessmen came and invested in land. They were interested in the international cash crops: at first indigo, later coffee, then bananas, cotton, sugar cane, tobacco, etc. No Russian businessmen came to Central America during this period.

With the North American businessman came an ever-increasing search for new technologies that would replace people with machines. Along with this process came a constant demand from the North Americans (and their allies — the patriarchal families that allied themselves with the North Americans) to change land-holding patterns that had long permitted large numbers of people to provide for themselves through communal property arrangements. The North American attempted to privatize what previously were communal lands.

What emerged out of this trend were societies in which the major resource (land) ended up in the hands of multinational corporations (United States). These corporations were aligned with a very few rich families in Central America. Most of the major economic decisions about where resources would be invested in these countries were not made in Tegucigalpa, San Jose, or Guatemala City; they were and are made in Boston or some other home of one of the U.S. multinationals. Crops are grown on very rich lands to be exported to the United States and Europe, not to be consumed in Central America.

By the 1980's, major problems of malnutrition had surfaced throughout the region. We have to remember that these societies are still primarily agricultural — not industrial. This malnutrition problem surfaced and worsened long berfore the first Soviet adviser arrived in Managua in the early 1980's.

The great mass of the people, 60 percent or more, in these five republics were, and still are, campesinos (the poor rural peasants). Some of these people rent land, some squat on land owned by others, and some have moved up into the mountains and occupy extremely marginalized land where they practice a form of slash and burn farming. Many of these campesinos seek work as harvesters on the lands of the rich and the multinationals. They work about three to four months, earning less than $400 cash in any given year.

As the marginalized lands in the mountains have given out, the campesinos have moved to the cities seeking work. There, perched in rings of poverty on the outskirts of all of the major cities in central America, you can find them living in paper shacks, hoping to find work. This process is the result of following the U.S. model of privatization for more than 130 years — ever since the 1850's.

Economically and politically Central America has long been a colony, first of Spain and then of the United States...both forms of colonialism left much to be desired.

It is not only in the economic realm that the United States model has been pushed. Politically, we have been dictating to these countries who their leaders were to be and even their style of government. Costa Rica historically is the only country in the region that has some semblance of independent democracy. The U.S. government through the actions of our CIA in 1954 destroyed the Guatemalan experiment in democracy when our government staged a coup to block the nationalization of some of the United Fruit Co. land.

We established Tacho Somoza as a military dictator of Nicaragua by insisting that he become the first commandante of the Nicaraguan National Guard. Then we looked the other way when Somoza seized power as a dictator, immediately recognized his government, and then continued to supply that government with military aid for the next 47 years. Other evidence of U.S. intervention in the formation of their political bodies abounds and is available for anyone willing to read the history of the region.

So my quarrel with U.S. government pronouncements that we are defending "freedom and democracy"is — it is a lie. That is not the history of our relations with that region of the world.

There is only one sense in which we can be called defenders of freedom. We are defending the freedom to amass wealth of a very tiny section of their population (less than 2 percent), and of the elites within our own society who own and control the multinationals which have come to dominate the economic life blood of these tiny republics.

APROPOS:

Drug traffickers are running amok

By Whitman Knapp

Frank grew up in the North End of Boston, son of two Italian immigrants. He worked for the City until his retirement last year. He participated in the D-Day landings in France and fought his way across Europe with Eisenhower's armies — but doesn't like to talk much about that, except for the few times when his mother's Italian meatballs would reach him, enclosed in a glass jar, straight from the North End, the place he will always consider home.

It's different there now, though. The area in which everyone knew each other, and where neighbor-help-neighbor attitudes were a way of life, is very different. More dangerous, more closed, it's become a relatively typical part of any American city.

"It's dem drugs. I seen it on de streets. In d'last fotty yeahs dem drugs has taken ovah. De money's too good now; people ahn't gonna toin it down. It keeps 'em safe."

And Frank's right. He's worked all his life to secure his kids a future, to make Boston a better place, and he's fought to keep his country free. Look what's happening around him — and us:

Americans consume over 60% of the world's illegal drug production. We also spend about 100 billion dollars each year to buy narcotics, which is more than the General Motors Corp. receives in net profit from annual sales, or more than our farmers earn for their entire crop production each year. We're looking at more than 12 tons of heroine, 65 tons of marijuana and well over 150 tons of cocaine annually.

Those are sobering figures. Yet, it's not the consumers that bother Frank the most. It's the traffickers and the dealers. And I agree with him.

They are the ones who are supplanting the Mafia throughout the nation; they are more ruthless, tougher and more efficient than the traditional crime organization. Spreading from the West Coast and the Southeast, new drug gangs originating in foreign countries are now battling for territory. They have already "outspent, outgunned and outmanned" our own narcotics forces according to Florida Senator Paula Hawkins.

It's easy for us to dismiss this threat as the result of paranoia, yet in the neglected inner-city areas of America, it's all too real: when law and order on your street is kept by a group of kids sporting tommy-guns it's because of drug dealing and trafficking; when two teenagers in Chicago are shot to death you can thank drugs; when a thirteen year old kid, with little opportunity as it is, takes a job as a lookout for a crack-house (200 bucks a night) you can thank drugs, when the same kid turns up a junkie in the gutter six months later you know what and who to thank.

The drug trade offers a big opportunity to those who need one most: youths in our inner-cities. But it's the wrong opportunity, destroying what hope they have. It brings violence, exploitation, crime and death. The drug trade threatens the future of our country, no less. And for people like Frank, who've worked to build a nation and see the drug trade gaining ground around them, sure and steady, day by day, it's a heartbreaker.

I asked Frank what we should do. He replied with no hesitation and great conviction: "Fah dem dope peddlahs, an dem drug smugglahs, first time 'round, twenty yeahs. Secon' time round: hang'em."

I don't know what to think. But then I haven't been affected by the drug trade the way Frank has, nor the way a woman living in an apartment under a crack-house has, nor the way a citizen of Watts caught in the crossfire of a pitched street battle has, nor the way the thirteen year old kid taking his first $200-a-night job this very evening has.

Closer SGA ties with Trustees committees

By Karan Capoor

No, this is not yet another Opinions page bitch-out for or against the CIA! On Sunday the SGA discussed the issue of the privilege accorded to organisations that recruit on our campus. After an exceedingly mature, and I think intelligent deliberation, the student organisation decided to vote in favor of the motion that was passed last year — that organisations, that in their hiring process were unable to meet Middlebury's extended statement of equal opportunity, would not be permitted to conduct the actual interviews on campus but the Career Counseling and Placement Office would assist them in other ways.

While my personal opinion on the best way of informing the CIA that its discriminatory policies are intolerable on our campus is different from the one decided above, I would like to bring attention to an issue other than the one on "splitting moral hairs."

The SGA has made this recommendation two years in a row. While (it is assumed) the 'highest authorities' have taken note of student and faculty concern, change in college policy has not reflected such notice. This and some other recent happenings at the Staff Council have indicated that perhaps all is not well in the communications channels between all the members of the Administration, faculty, staff students, the President and Trustees.

Nowhere was the inefficiency of the system more obvious than during the recent ordeal students and, to their credit, sympathetic high administrators had to go through to get more laundry machines installed — a need so basic that the scepticism with which the validity of the student demand met from certain quarters was almost laughable. Ultimately, and not without some extremely welcome prodding from the high administrators, the laundry machines were finally installed. (The fact that at the time of writing they had not been in working order for the past week is another story)

"Oh, it's the system," is an argument that could be made, and perhaps with some legitimacy too. The fact that the problem lies with the 'system' should not detract from the fact that ultimate responsibility for the 'system' falls on the Chief Executive of the institution.

The point I am making is obviously larger than the question of a couple of laundry machines. It involves the more complete incorporation of representatives of all segments of our community into the REAL decision making and implementation of those decisions on OUR campus. I see and appreciate the admirable efforts being made by the SGA and the Community Council to address some of these issues. I do not have any specific spelled-out proposals, but perhaps having some student, staff or faculty representation with voting rights on at least those Board of Trustees committees that decide issues that concern or affect those groups, may be a step in the right direction.

If there are some grievances or some urgent needs (be they from the students or the staff or any equal member of this community), then perhaps there is a problem that deserves to be recognized and dealt with. I invite the President and all of the members of the community to think about these issues with courage, conviction, sympathy, empathy, and respect for all.

Perhaps having some student, staff or faculty representation on Board of Trustees committees may be a step in the right direction.

Donating is not worthwhile

To the Editor:

I was disappointed to find the same old food at the senior brunch last Sunday. When I saw the podium and Olin Robison, I opted to eat on the terrace. Those roped in were subjected to a half hour of speeches on the virtues of giving money to the school. There were no hints of class spirit. There was no congratulatory tone. There was only one blatant purpose: to generate money.

When I have money to give, I may donate it to the Mathematics department (my major) or the library, but I will never give to the general funds of the school. Before any senior is taken in by Robison's "spirit of giving," I suggest you consider exactly where your money is going. What percentage is used for academia? What percentage for scholarships? One faculty member active in the administration estimated only 2% of money given to the school's general funds is used for improvements at Middlebury. The rest is invested by the school and is never seen here again. Before any alumni writes a check, the school needs to publicize exactly where its investments are. Remember two years ago when Middlebury divested from South Africa? I doubt alumni were aware they were supporting apartheid.

Of the miniscule percentage that the college uses, what goes to worthy causes? A $1 million ski lift was just built at the Bowl, and yet the library gets so little money it must cancel one journal subscription to get a new one. Construction of a new arts center will be starting soon. I have no bone to pick with art majors, but why is so much money (close to $30 million) being dumped into such a relatively small department (studio art), and so little going to the sciences? The science library is so small it barely has space for the few books and journals it carries. It is shamefully understocked; anyone who has tried to research there can attest to the major works it is missing. *The school places priority on visual improvements that alumni can enjoy when they visit.* Someone returning may want to go skiing or browse in the school's new gallery, but who's going to hang out in the library?

One faculty member active in the administration estimated only 2 per cent of money given to the school's general funds is used for improvements at Middlebury. (The rest is invested and never seen again).

Remember our freshman year when Robison started a major fund raising campaign that raised the most money ever (close to $80 million)? Tuition went up $1000 that year, as it has for the past ten years. (Tuition for 1977-78 was $5750.) Why can't some of the alumni funds go towards freezing, or even lowering, tuition? If the school gets more money from other sources it should cost less to students. Simple math shows $60 million is roughly $30,000 per student. It is true that alumni donations help financial aid and scholarships. But when tuition goes up so only the rich can pay and the poor get scholarships, the middle class gets screwed. Determination of financial aid allocation is a faulty process shrouded in mystery. Some people get generous amounts, and some who need it get nothing. Lowering the insane cost of tuition should be an incentive for alumni to donate money.

I was not surprised to hear Robison roll out the infamous tuition/cost figure the college uses whenever they ask us for more money. Tuition only pays for two thirds of our cost to the college. And who can disagree that no matter how much a Middlebury education costs it's still a good investment. However, before you take out your checkbooks, consider where your alma mater is putting your money.

Charles Derecskey

Terrible grammar

To the Editor:

For four years, I've typed papers for students here at Middlebury College. And since October or so, I've been a typist for the Campus. Needless to say, many examples of student writing have passed before me.

And most of what I've read was awful.

Now, I'm no expert; there will certainly be errors in punctuation and grammar in this letter. (Hopefully, none will be typist-inflicted). But there is a point where a student should be expected to know a few basic rules of writing. No student should be allowed to graduate if he cannot identify and write a complete sentence. But believe me, when I tell you: it will happen.

Too many students will leave Middlebury College also not knowing how to use a semicolon or a comma. How many of you reading this can define a phrase? Or a clause? Who among you can write a compound sentence? How about a simple sentence? And can you identify a comma splice? Or a direct object?

All these questions test basic knowledge of grammar and punctuation. (Forget about style!) If you cannot answer the above questions, there is something seriously wrong. If after 16 years of school you cannot write a

(continued on page 18)

upright, very nearly hurting left speculated, visibly awed.

(continued on page 8)

Grammar

(continued from page 17)

complete and correct sentence, either you're lazy or you haven't been taught correctly.

With poor writing skills, your credibility as a student (and as a prospective employee) goes down. And the degree you've earned has been got wrongly. Clear and intelligent thinking is reflected in your writing. That is, if you have something important to say, and you cannot express it with clarity and correctness, nobody's going to really give a damn.

Jeff Foster

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The Corner Bar at the Zoo

(continued from page 9)

occur, intertwined in the pauses and hesitations of everyday speech. Careful attention to timing and a sense of mutual trust kept the play from falling apart.

Dana Cronin and Chris Duva, as Steph and Timmy, brought a sense of innocence, surprise and wonder to their roles that gave credibility to their elopement. Together, they led us through a dream involving the rejection of all the bullshit of their lives — the stale beer and the broken-down cars, the routine and the obligations — for the purity and safety of escape. For a time, Timmy's spontaneity seemed to justify Steph's disregard for the consequences of her actions. As the dream dissolved, however, Cronin and Duva shifted naturally into its flip-side: Steph's feelings of guilt for having possibly deceived, and Timmy's anger at being "just another day-dreaming asshole."

Randy Kapelke and Kira Peterson, as Jerry and Sue, created a relationship in which their love for each other was clearly visible through their squabbling. Jerry tried to keep his wife from doing things he didn't think a pregnant woman should do, while she insisted on being more than just a pregnant woman. Without downplaying the comic elements of her role, Peterson handled with compelling honesty her monologues on the confusion that "little Ed or Steph" had introduced to her life. Separated from his wife while she is at the hospital, Jerry slowly revealed the less attractive aspects of his personality, and Kapelke successfully completed the transition from loving husband to a person for whom women exist only as enhancers of what it means to be a man.

Taylor shifted in and out of her roles, without ever letting us forget who Brenda really was or the pain that lay beneath the surface.

Tamara Taylor was superb as Brenda, a woman whose husband drove off with their trailor home and everything that had been her life. Hired to watch the bar while Jerry and Sue were at the hospital, Brenda was the first person Ed talked to after Steph left him. Desperate to keep her new-found job, Brenda tried to fill the constantly changing roles that were demanded of her, and did so until Ed expected her to replace his wife in a physical sense. In the argument that followed her rejection of Ed, Brenda became what Ed really wanted: a mysogenistic bartender, a good listener who understands that "men are tragic figures." Taylor shifted in and out of her roles, without ever letting us forget who Brenda really was or the pain that lay beneath the surface.

Last but by no means least was Jonathan Higgins' performance as Ed. Technically close to perfect in accent and physicality, Higgins carefully dosed his performance, and his almost constant intake of liquor, to the varying degrees of anger, despair and helplessness aroused by the departure of his wife. Believable in every extreme of emotion, he gave us a glimpse of what lay at the core of his marriage to Steph, a love without which her return to him at the end of the play would have seemed pointless.

The few reservations I had were with the play, not the production. It was a daring piece of writing in that it demanded that the audience alter its established way of watching a play. Although at first annoyed by having to split my focus between two scenes at once, I got used to it, and gave up trying to catch every word. Instead of concise, linear dialogue, constantly shifting patterns of emotion emerged that, at their peak, were powerfully compelling.

However, the ending of the play was disappointing. Although I was able to attach a meaning to the final image of Timmy leaning against a tree/pillar in the forest/bar as Jerry lunged towards him with a broken beer bottle, I felt that the playwright somehow should have given a judgement of the behavior portrayed in his play. In the end, all was back to normal, though not necessarily as it should have been.

Following the first performance, William Hemmig began his discussion of the play by sincerely thanking the director and the cast and saying what a great opportunity this was for him. He also said that the production would greatly help future revisions of the play. As a member of the audience, I felt proud that a new play, brought in from New York and given its first full production by students here, achieved such a high caliber of performance.

To be considered

(continued from page 4)

vision and impeccable educational qualifications?

(I remember the question . . . wait a bit.) What makes a good life? I believe it is developing one's talent, and using that talent to the full. Democracy does in general terms make that kind of promise and I think many feel colleges also promise that sort of thing. I have heeded that promise, and been busy developing my talents, such as they are. But almost all the ways in which I have exercised my right to develop, I have found myself working completely outside the College, or against the vested interests of the College. I think I have developed enough toughness to survive, I am now planning things to work at for the next twenty years or so, I have my own agenda. But remember what the young man said about the "Middlebury casualties" . . .

"The question, Sir, you are evading us. We want an answer! Would you do it over again? Tell us, would you . . . ?"

(At this point the Professor's text breaks off, a reporter sent to his office to see if a final page was missing, glimpsed him leaving the building, jauntily getting into his ancient, beat-up car, and as he rolled down the window in the warm spring air, he seemed to be laughing hilariously and gesticulating.)

BY GARRY TRUDEAU

THE BIG 5TH REUNION. TAKE ONE.
HI, REV!
FRIENDS! WELCOME BACK!
SO! DO I LOOK THE OLD ALUM?
THE VERY PICTURE! COME ON IN! HOW'S MARRIED LIFE TREATING YOU?
IT'S...UH... YOU KNOW... IT'S...UH... OKAY.
IT COULD BE WORSE. I'M SURE IT COULD BE WORSE. ALTHOUGH IT'S HARD TO IMAGINE HOW, REALLY.
TAKE TWO.
HI, REV!
FRIENDS! WELCOME BACK!
4-18
J.J. LOOKS GREAT, MIKE, SIMPLY GREAT!
WHAT? OH... YEAH, I GUESS SHE DOES...
SO HOW'S THE MARRIAGE GOING NOW, MIKE?
THE MARRIAGE? LET'S SEE... HOW WOULD I DESCRIBE THE MARRIAGE?
A LITTLE ROCKY, PERHAPS?
NO, NO, JOYLESS. DEAD.
WELL, THE IMPORTANT THING IS YOU'RE STILL HANGING IN THERE!
4-19
WHICH ROOM SHOULD WE USE, REV?
TAKE YOUR OLD ONE, J.J.!
ANY OF THE OTHERS HERE?
ALMOST EVERYONE. B.D. AND BOOPSIE FLEW IN LAST NIGHT...
HOW ABOUT ZONKER? DID HE MAKE IT?
YUP, HE'S HERE. HE AND MARK WENT OUT BACK TO LOOK AT THAT LITTLE POND OF HIS.
WALDEN
I REALLY USED TO DO THIS? FOR FUN?
WELL, IT WAS BACK BEFORE YOU WERE SAYING NO.
4-20
OKAY, CAMPERS! EVERYONE OUT OF THE POND!
THE THREE AMIGOS! TOGETHER AGAIN.
MIKE!
MIKE?
HEEE WACK!
ZONK! NO! I HAVE A BAD BA...
BOMP!
WAS IT A CLEAN BREAK?
I'M NOT SURE. YOU HAVE INSURANCE, DON'T YOU, MIKE?
OOOH...
4-21
IT'S GREAT TO SEE YOU AGAIN, CAP'N! HAS IT REALLY BEEN FIVE WHOLE YEARS?
YEAH, I GUESS...
WOW... THIS IS INCREDIBLE.
WHAT IS?
FIVE YEARS, AND I STILL DON'T HAVE ANYTHING TO SAY TO YOU!
GOOD. YOU'RE BLOCKING THE TUBE.
4-22
I GOTTA TELL YOU, BOOPSIE, YOU'VE NEVER LOOKED BETTER!
WHY, THANKS, OL' BUDDY! YOU'RE LOOKING PRETTY DREAMY YOURSELF!
WELL, I'VE BEEN GETTING PLENTY OF REST! SO WHERE ARE YOU AND B.D. LIVING THESE DAYS?
SNARF!
HISSSS! THE LORD HUNK-RA SPEAKS! THE SECOND ANNUAL HARMONIC CONVERGENCE WILL BE SPONSORED BY LITE BEER! REMEMBER- SET YOUR CLOCKS BACK TWO HOURS!
REALLY? WHAT PART OF CALIFORNIA?
YIKES, SORRY ABOUT THAT. DON'T WORRY, I WON'T CHARGE YOU.
4-23
Doonesbury

CLASSIFIED

FOR SALE

Used IBM PC Computer, ProPrinter, and software (word processing package and games). Contact Chris, ext. 7406, Box 2667

Irresistible blue 1986 Nissan Pulsar. A.C., sunroof, Front-wheel drive, great stereo, two new radials, alloy wheels, 5-passenger, 5-speed, only 30,000 miles. Excellent condition. Call Linda at 453-3612.

Rainbow computer (512 k), daisy-wheel printer, FinalWord I, Lotus 1-2-3. Call Brew Baldwin, x5443, 388-4150.

Refrigerator, loft, and sofa. If interested, please call ext. 6836.

Electronic synthesizer — Korg DW-8000 with Calzone case; digital, completely programmable, loads of fun! Let loose the musician in you! Call Christine at ext. 7630.

CB pullover, Anorak royal blue with red trim, Size ML — in great condition — $45 — call ext. 6768 or box 2308.

HELP WANTED

Summer Camp Positions — Counselors, 21 and over, Coed, sleepaway camp, Massachusetts Berkshires, WSI, arts & crafts, tennis, all land and water sports, gymnastics, drama, piano/play for shows, judo, photography, dance, computers, nature, wilderness, model rocketry, guitar, radio, video, archery, yearbook, woodworking, RN and typist. Write: Camp Emerson, 5 Brassie Rd, Eastchester, NY 10707 or call 914/779-9406.

FOR RENT

GRADUATION ACCOMODATIONS: House for rent in Sugarbush/Waitsfield Valley. Cozy for 4, comfortable for 20. Contact Matt x7369, Box 3100.

NOTICES

Students who need to request a final exam change for any reason (including two exams scheduled at the same time) should do so promptly. Forms are available in the Dean of Students Office. NO REQUESTS WILL BE CONSIDERED AFTER APRIL 29.

Come to a meeting of LILITH, Middlebury's new magazine for women. Editorial and staff positions available. Monday, April 25th at 7:30, Proctor Lounge.

PLEASE!!!
It seems that someone thought to "borrow" a black, fiberglass conga drum from McCullough Gym.
— Please be aware that the drum is an *instrument* by which I earn my living.
— It is neither a commodity nor a toy.
— I simply ask for it's safe return to the gym.
— No questions.
— Micheal Chorney, Dance Dept.

30 days until Graduation!

PERSONALS

NEED CREDIT? Get a Visa Credit Card with no credit check. Guaranteed! Simple, legal. Plus other credit secrets. Send S.A.S.E. to: Financial Services, Dept. Q1, 804 Old Thorsby Road, Clanton, Alabama 35045-2459

VISA Obtained Easily! Been Turned Down? Bankrupt? No Credit? No Problem! Write Immediately for Details! Financial-Q2, 804 Old Thorsby Road, Clanton, Alabama 35045-2459

NEED MONEY? When Banks Stop . . . We Start . . . No credit checks, collateral or co-signers. For application write: Global, Box 112-Q, Verbena, Alabama 36091-0112. Enclose envelope.

ADOPTION: Loving couple, physician and psychologist, deeply wishes to adopt newborn. Welcoming warm family, love, opportunities! Expenses paid. Legal, confidential. Call Ellie collect 212-724-7942.

S.M.M.
Today is the BIG day; do YOU think it will be round??
love, me

GIMP FOR KING
GIMP FOR KING
GNK FR KRING . . . are you there, loyal subjects?

Sweet Pea, thanks for EVERYTHING!

Ancient Chinese Poetry never lies — "The PEACH tree is young and elegant; Abundant will be its fruit."
— The She King
It's inevitable. PEACH FOR KING '91

Punkin: Dinner at 6:30? Vodka shots at 10:30? Woodys til close? Piglet

Rub-a-dub dub
Three men in a tub
Decided to vote
For Katherine Stubbs
STUBBS FOR QUEEN IN '91

Congratulations Ainko!!!
Forest '89 will be a blast! Summer planning sounds good — can't wait to work with you!
Love, Mel.

Al, All, Liz, Aids & Ainko:

MRFC misses you! It's getting ugly even without your influence. War stories starting: A side lost game, won keg!
— Belush

"Hey Goupy how's hockey!?"
— Warpigs of Holypoke
P.S. We're not *those* kind of girls?!

Warriors, come out to play.

RIDES OFFERED/WANTED

Ride needed to New York City on May 10/11, and returning to Midd May 14/15. Contact ext. 6973 or Box 4114.

WANTED

Wanted to buy: Wooden, double futon frame. Call ext. 6543, ot Box 2264.

Wanted: Pair of roller blades size 9. Call ext. 5431, or 545-2141.

Wanted: *The Complete Works of John Ruskin*. Any volumes bought seperately at the Starr book sale. Also, Volumes Two and Three of *Hutchinson's Dog Encyclopaedia*. Call 462-2460.

CLASSIFIED ADS

. . . To place your classified, fill out this form and drop it in Campus Mail, addressed to Drawer 30, by **Monday at 5 p.m.** Classified ads are free to members of the College community and are limited to 25 words. Others may purchase classified ads at the rate of $ per ad. ***Please print neatly!***

CATEGORY: Personals | For Sale | Notices/Announcements | Help Wanted | Other _____

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NAME _____ **BOX** _____

The Middlebury Campus
Drawer 30, Middlebury College
Middlebury, Vt. 05753
"Campus – Drawer 30" suffices for items put through Campus mail